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MARY RIGHFIELD RYAN.

THE MATINEE GIRL



THAT was melancholy news of the mental eclipse of dainty Nellie McCoy on the stage of the Casino during a performance of *The Earl and the Girl*. For a half hour the girl had danced and sung as usual. Persons in the audience said: "How hard that girl in the white suit with the tam-o'-shanter is working." Others said: "She is ambitious. She is one of the McCoy sisters. Bessie, you know, is Aurora at the Hippodrome." Behind the scenes those who worked with her saw that she was working feverishly, substituting muscular energy and indomitable will for the intelligence that always guides her performances. A few looked at her apprehensively, as we all look at one who is doing on that frail foundation, nerve, what should have for its basis health and poise and a firm mental grasp upon the throttle of energy.

Suddenly there was a breaking up of the groups on the stage. The singing and dancing stopped as though the girl had been struck a cruel blow by some unseen hand. Memory fled away. She babbled and staggered, and some one who had seen such pitiable breakdowns before led her from the stage. An understudy is playing the colicking girl in *The Earl and the Girl* and Nellie McCoy in a retreat is groping blindly for the light that went out as a taper is extinguished by a gust of wind that night at the theatre. She rested for two days in sunny Lakewood, where the scent of the pines and cedars and the tonic of the air have mended many broken nerves and tottering brains. But the air and the sunshine and the pine scents were not effectual. The girl still babbled or brooded. Sometimes she wept. They brought her back to the city and she looked out of the cab window at the color and life and dangle of Broadway at midday. The noise from the streets or some torturing phantom of memory awakened to life by the sight of the great artery of New York saddened her anew. She struggled at some wild creature fight for liberty. Her mother and sister were forced to summon help, and instead of going to the family apartment overlooking Broadway and across the street from the theatre where she had played nightly Nellie McCoy was taken to that debris heap of humanity, where Bettina Gerard and Mabel Bouton, mad too, had been washed up in the wreckage of life—Bellevue.

Of course every one is exclaiming "Poor Nellie!" Of course they all hope that the eclipse will be brief. But from this sudden blight that has descended upon a young girl, eager for the plaudits of coy Broadway, I wish that all other young actresses whose fragile bodies house a great ambition and who when warned to conserve their strength reply that they will "get through somehow on their nerve" might draw a conclusion and make an application.

Her sister said that Nellie had been very ambitious and was a victim of overwork. The manager said that she was disappointed in her reception; that the audience at the Casino had not received her as warmly as she would have liked. There are those who believe that some hidden personal grief may have sapped her strength. Whatever the cause or causes, the effect has been deplorable.

One fact all agree upon—that Nellie McCoy had "been living upon her nerve" in these latter weeks. We who know the player folk, comprehending them with our hearts as well as our brains have watched helplessly the physical wreckage of some of them. The preliminary story has always been the same. Primarily the cause has been that foolish will o' the wisp of living on one's nerve. In some way they have been spendthrifts of their primal strength, of the vital force, without which the brain and body are in a state as secure as that of an engine with an empty boiler. In each case there has been the attempt to live upon the memory of strength, to "live upon the nerve."

The Matinee Girl called on an actress friend who was approaching the always important event of the origination of a new part, the leading one of an untitled play. I had hoped that in the preceding weeks she had been gathering her forces for a grand foray in the field of success. I found her with two chatterbox guests, who talked interminably about nothing, working her into a conversational frenzy. The girl's room was a storm centre of loquaciousness. Each voice was raised several keys above the ordinary pitch, betraying the tenseness of the silver threads upon whose frail strength my friend professed to live.

"I am rehearsing all day," she said breathlessly, "and yesterday I traveled one hundred miles to see an opening. We had a supper after the theatre and I only got to bed at five o'clock. I was rehearsing again at ten. I'm simply dead."

"You shouldn't go on this way," I warned. "Oh, I'll get through somehow on my nerve," she said, and shrieked an answer to her screaming visitors. After five minutes I came away with a nervous headache. The screaming conversation followed me through the corridor and into the elevator. The drawn face of the tired girl tormented me. I would have been glad to treat her hysterical visitors as Herod behaved to the innocents. But she undoubtedly continued her talk far into the morning. And the end thereof will be Bellevue or a retreat.

The vital force of each person is a given quantity. When he has exhausted it a collapse follows as surely as the day the night. Ragged nerves may not be wholly patched. Always, neurologists and alienists tell us, there is the menace of a return of the prostration that follows "living on one's nerve." The tattered nervous system is at best only patched, and patches are unsightly things.

Even in the wear and tear of one night stands there may be a fair amount of sleep, adequate food and as much oxygen as may be inhaled on a walk to and from the theatre. Work has never committed murder. Neglect of the primal laws of health, too many fancy steps on that slight trapeze we call the nervous system, are world old homicides. Worse, they are brainicides. Live on nourishing food. Live on sunshine and fresh air. Live by all the sleep consistent with your environment. Live by hope and faith in yourselves and the big human family. But don't "live on your nerve."

Any doubt as to the first appearance of Maude Adams on the world's stage or on the mimic is

dispelled by the chronicling of John S. Lindsay, a former manager and fellow player, in his book, "The Mimosas and the Theatre."

On Nov. 11, 1872, Maude Adams was born within a stone's throw of the theatre and before she was a year old made her debut on the stage where her mother was a debutante some eight years before. It looks now as if it were fate, as if she was predestined to a great stage career," says Lindsay. "There was an emergency, and Maude, not yet a year old, was there to fill it. In those palmy days of the profession, the old stock days as they are now called, it was customary to supplement the play with a farce, no matter how long the play. On this occasion the farce was *A Lost Child*, a favorite with our comedian, Phil Margetta. He played Jones, a fond and loving parent who goes distracted over his lost child. Instead of providing a real baby, as the property man had been instructed to do, he had a grotesque looking rag baby, not at all to the comedian's taste. Millard, the property man, declared he had been unable to provide a live baby; no one was willing to lend a baby for the part; older children he could get, but not a baby, and the rag child must suffice. 'What,' cried Margetta, 'in Utah!' It was simply absurd, preposterous, incredible; he would not play with a miserable rag makeshift for a baby. In agony he appealed to Mr. Calne, the stage manager. Was the farce to be ruined by the introduction into it of that grotesque rag doll? It would be worse than a Punch and Judy show. Suddenly as a bolt from a clouded sky, while the altercation was still at its height, Mrs. Annie Adams Kiskadden appeared on the stage, with her baby in her arms.

"Here is Maude," she said good naturedly; "use her." Maude was indeed an excellent substitute for the inartistic looking 'prop.' Phil was happy and played the distracted parent with a realism he could never have summoned for the rag baby. When the cue came Maude was ushered in, making her entrance on a large tray carried by a waiter. Then she was taken from the tray and tossed from one nurse to another throughout the farce and finally it ends she was lodged safely in the arms of Mr. Jones, her distracted father. To her credit, be it recorded, she never whimpered nor made any outcry or showed any signs of alarm, but played her first part bravely, though perhaps unconsciously, winning the love and admiration of the entire company.

Hamlin Garland went to the Hudson Theatre to see *Man and Superman*. Strolling about in the foyer between the acts the mild mannered author came upon a friend.

"Bless my soul!" he said—it was an extraordinary expletive for him—"I must apologize."

"To whom?"

"To Miss Fay Davis."

"Why?"

"For a great oversight on my part made twenty years ago. I was then teaching English literature in Boston and boarding with a good woman who, being left a widow without an income, had opened a boarding house. One day with many apologies she brought her daughter, a shy little girl, to my study and asked me to hear her read. 'Don't you think she has talent?' she asked me after the child had finished reading 'The Speech of Regulus.'"

"I tried to be polite, but in effect I told her the child hadn't an atom of talent as a reader, and she would do well to educate her for teaching. Fortunately they didn't follow my advice. I heard of Fay reading before at Grand Army reunions in New England and later I read that she had gone to London. British audiences thought they could detect talent with a naked eye that I hadn't seen with my spectacles, and New Yorkers, I see, have reached the same conclusion. This is the first time I have seen her play, and I want to call on her and, making a bow that would make a cavalier ashamed of himself, say: 'Miss Fay, I was mistaken.'"

In *On the Road*, produced by the Progressive Stage Society, a young woman who has gone to school in stoe and repertoire companies for several seasons, playing soubrette or leading woman roles, as circumstances required and managers dictated, gave a performance whose fine repression equaled some of the best work we have seen by the old habitués of Broadway stages. She struck the right note in a disagreeable role and held it. Too many characterizations are correct only in spots. The actor plays the character for five minutes and himself for half an hour. This young outlander, Miss Isotta Jewel, remained in the habilitment of her role never once displaying by trick of voice or gesture that she was other than the fretful, narrow-minded little wife and mother, Elsie Hall. I should like to see her playing on "The Great White Way."

Dorothy Dorr's somewhat austere personality, in contrast with her role of ultra-villainous villainess in *The Woman in the Case*, is reminiscent of the story of Alice Fletcher in the days when she was showing nightly on the stage to what horrible depths lovely woman can sink when she chooses.

Alice had come from a narrow but loyal circle at Terre Haute, Ind.—or was it Oregon?—where she had been a Sunday school teacher and perhaps an organist. She left the organ and the children who yearned for the lore of righteousness and came to New York, where she was immediately cast for the direct wicked woman play, which she conceived and acted ever created. Posters and newspaper notices of these modern Lucretias reached her home town and set the narrow but loyal circle buzzing with consternation. One of the circle, the Sunday school superintendent possibly, was coming East, and he was delegated to call on her and ascertain the depths of depravity into which the playing of evil parts had plunged their idol.

Filled with a sense of his responsibility as an ecclesiastical Sherlock Holmes, the good man went to the play. Afterward he called upon "the girl from home." To his amazement, the woman who had thirsted for the heart's blood of every one on the stage was to all seeming still the "Laughing Alice." At the telegraph office five minutes later he reflectively scratched his head. Thus assisted, he wrote: "Pray on. It hasn't affected her yet."

Warbling arias, Alice Neilson looks as demure as when she was the soubrette in comic opera, not a day older and as new pretty as ever. One wonders if she has the same vicious little tongue as when after her quarrel with a bald-headed manager she advised him to get a new star, and if he was at a loss for an opera to put on La Toupee.

THE MATINEE GIRL.

MARY RICHFIELD-RYAN.

The front page of this week's MIRROR contains a portrait of Mary Richfield-Ryan, who with her husband, Thomas J. Ryan, has been presenting sketches in vaudeville for the past nineteen years. Mrs. Ryan is noted for her modest demeanor and natural method of acting and is a great favorite with the patrons of the best vaudeville houses. She is known from Maine to California as "Mag Haggerty," the character she plays in the series of Haggerty sketches by Will M. Cressy that she and Mr. Ryan have been presenting with great success for the past four seasons. Another characteristic of Mrs. Ryan is her excellent taste in dress, as she is always most particular about her costumes, which reflect her knowledge of what is of the greatest interest to women who patronize the theatre. In addition to Mag Haggerty's Father and Mike Haggerty's Daughter, which they are now playing, Mr. and Mrs. Ryan have in preparation another playlet called Mag Haggerty's Reception, also by Mr. Cressy, that they will put on later in the season. It is more than likely that in the near future the three sketches will be joined together to make a three-act comedy, in which Mr. and Mrs. Ryan will be starred in the popular-priced houses. Their reputation is well established and they show no prospect of other fields as well as they have done in vaudeville.

THE STAGE IN ITALY.

Papa Lambertini and Other New Plays—D'Annunzio's Novel—Duse's Plans.

(Special Correspondence of The Mirror.)

ROME, Nov. 10.

The theatre has gained very much in elegance since the Prefect has forbidden hats to be worn in the pit and stalls. Ladies do not complain at this order. On the contrary, they are quite pleased, for they know that they look very much prettier as a rule without hats than with them. A little velvet bow or a jeweled comb are more elegant than almost any hat can ever hope to be. So every one plagues her hair.

Papa Lambertini was not the success that it was expected to be. Zaccari was not in his best element either. He is a dark tragedian, and excels in such plays as *Ibsen's Specter*. A jolly part such as Lambertini should be is quite out of keeping with his style and character. Lambertini was a kind of buffoon and had a witty repartee ready for every possible emergency. The conclusion at which he was elected lasted over six months. At last Lambertini said: "Look here, all of you! If you want a pious Pope, elect X; if you want a clever Pope, elect XX; but if you want a fool, elect me!" And they elected him. This will give you an idea of what the man was like. Once, when he saw the people in St. Peter's Place falling on their knees at the sight of him, he turned to one of his attendants and said with a smile, "If they but saw us nearer!" I am sorry that he has not succeeded on the stage for I had built certain hopes on him.

The dramatic author Oriani has taken up a new idea. He transforms old classic plays into modern life. Thus in his latest play, *Dana*, we have a modern *Phedra*. It is shortly to be given in Rome. I am curious to see how the idea will take with an Italian public. Butti is going from success to success. His plays are translated into Spanish, French and German, and will shortly be played in Paris, Vienna, Berlin and Madrid. I doubt, however, whether they would be a success in English form. They are too risky in plot, very Frenchy indeed. His last play, *All for Nothing*, is the story of a woman who has led a gay life, and who on the verge of middle age, though still handsome, gives up her old life and devotes herself entirely to one man who has always loved her even during the most reckless period of her career. She, however, has a son, a young scamp, who does not approve of his mother's turning to some kind of respectability and hates the one friend left to her. She, to propitiate her disolute and corrupt son, sacrifices the only real love of her life and says an eternal farewell to her love. Frankly, the son is not worthy of this sacrifice. His selfishness has ruined two lives, and he remains as disolute and cynical as ever.

Parolina, a "melodrame" by Tumiati, has proved a great success. Bertolozzi's *Lorenzo* and *His Advocate* has also been a success in Turin. Its plot is most simple. Lorenzo's love is divided by a young niece and a parrot! One day the niece elopes with a young man and leaves the old man alone with the only friend which has remained faithful to him, the parrot. He finally kills himself and parrot with charcoal. Not a pleasant end, by any means. The ladies in the audience felt pity for the parrot, which deserved a better fate.

Tina di Lorenzo is at the Valle Theatre, where she is giving a series of French plays with a couple of new Italian plays as *The Road to Damascus*, by Lucio d'Ambrasi, and a play in one act by a lady, Ida Finzi. Tina di Lorenzo is shortly going to tour through Spain and South America, where no doubt she will create a sensation, not only as artist but as woman, for she is very handsome.

Duse is not going to form a French company and play in French, as it has been rumored. When asked if the rumors were true she said that the thing was so absurd that it did not even need to be contradicted. She has accepted a new play in three acts, *Maris Silvestri*, by Corradini. She will produce it first in Turin next Lent. She is now in Florence, and from Florence she will go to Bologna.

D'Annunzio's new novel, *Amaranta*, is an entirely new departure in his literary productions. Being the story of a hypersensitive and neurotic girl who resigns a life of ease to follow the fortunes of a traveling circus. The plot is taken from real life and happened in Paris not very long ago, when a girl insisted on looping the loop in an automobile and died during the performance. D'Annunzio says that this is a new type which is beginning to exist in real life, and will form the type of woman which will live in the future. His heroine will leave her family and friends to become the companion of the rude, etc. She herself will be all pities and where life seems to be the most bitter and ignoble. There is a love plot, of course, but of that I know nothing as yet.

The original heroine of this novel undertook her strange career not for a mere whim but to pay the expenses for an apparatus required by her brother, an engineer. Some part of D'Annunzio's heroine is also taken from the adventurous life of an Italian author, much known abroad.

His *Jorie's Daughter*, which was given by Franchetti, will be given at La Scala, in Milan, some time during this winter. Resurrection has also been set to music and will be given at La Scala during this winter. The Queen of Spades will also be given. Altogether La Scala has a most brilliant programme for this season.

I am sorry to record the death of Francesco Pasetti, one of the best leading actors on the Italian stage. He had been in a long time. He died in Florence. He was born in 1848. He looked much younger than he really was. He was a handsome man and very courtly in dress and manners. His elocution was perfect and his memory extraordinary.

We are promised a grand prose season at the Argentina Theatre, under the direction of the celebrated dramatic critic, Signor Bontet. Pasetti will be the heavy lead of the company, her age and figure no longer allowing her to play juveniles. Several of Shakespeare's plays will be given, as *Julius Caesar*, which is to open the season. *Macchiusi's Agamemnon* will also be given, also *Benamarchi's Marriage of Figaro* and *Alfieri's Virginia*. We shall also have a comedy of *Plautus*, a comedy of *Aristophanes*, a Hindu drama, a comedy of *Cervantes*, a drama of *Victor Hugo*, *The Son*, by Goldini, and a few new Italian plays by Frangi, Bertolozzi, Bracco, and Traversi. Many old French plays will be revived and poems by celebrated Italian poets will be recited on special occasions. Here is a programme! May it not be too good to be true?

Glacosa, I am glad to say, is gradually recovering from his late dangerous illness, which at one time was very alarming. This is good news for his friends and admirers, far and near, for Glacosa, besides being at the head of the dramatic theatre in Italy, is also an honorable gentleman, a devoted colleague, a staunch friend, and a protector of the young and of all who solicit his advice and help. His plays are already classic in the history of the Italian drama. The touch the heart of every woman, so full of grace and poetry are they. His *Game of Chess* and his *Triumph of Love* are gems of poetic drama. May he live to write many more!

I rarely mention the vaudeville stage of Italy, for it has so seldom anything worth mentioning. But there is now a little girl of seven years of age, Tina Farri by name, who is creating a furore in Leghorn in the "Fregoli" business. She is positively wonderful, a perfect Fregoli in miniature. She will be a little millionaire before she grows to womanhood if she continues her successes on their present scale. S. P. Q. R.

ENGAGEMENTS.

Harry H. McClain, as stage-manager for A Child Wife company.

Robert Drouet, for the leading role in *The Toast of the Town*, with Viola Allen.

Kathleen MacDonnell has been engaged for the part of Lucy Rigby in the Western County Chairman company, which organization she recently joined in Texas.

Far May Stewart, Gray B. Fowler for leads, Thomas Murphy for juveniles.

REFLECTIONS

The White Cat is to close on Dec. 9 and on Dec. 11 E. S. Willard will begin a three weeks' engagement at the New Amsterdam Theatre, opening with *The Fool's Revenge*. A dramatization of Kipling's story, "The Man Who Was," may also be played during the engagement.

On Sunday, Dec. 3, Robert Mantell will give a professional matinee at the Garden Theatre.

J. Martin Price has closed with Uncle Josh Perkins company and has returned to Chicago to rest.

Lisle Leigh appears this week as Rachel Westwood in *Woman Against Woman* at the Yorkville Theatre. Miss Leigh was specially engaged for this week.

Stanley Johns, late leading man of the Latayette Theatre Stock company, Detroit, Mich., is rapidly recovering from a serious operation he underwent at St. Mary's Hospital, Detroit, on Nov. 10. Mr. Johns will be ready to leave the hospital about Dec. 1.

Waddell, Hunting and Walters' Players, featuring Rube Waddell, were tendered a banquet at Milton, Pa., after the performance on Nov. 23, by the localerie of Eagles of that place.

James C. Spottwood, of the Grand Opera House Stock company, New Orleans, and Frances Nordstrom were married on Nov. 8 at the Jesuit Church, New Orleans.

Information about the relatives of James Howard, a member of the Gagnon-Pollock Stock company, who died in Charleston, S. C., on Nov. 9, will be gladly received by Bert C. Gagnon, manager of the Gagnon-Pollock Stock company, Key West, Fla.

When Al. H. Wilson, the singing comedian, comes to the Fourteenth Street Theatre several novel scenes and mechanical effects will be presented in his play, *The German Gypsy*. One of the most realistic scenes will show a harvest field with real wheat waving under the sheen of a bright harvest moon.

Ernest Lamon, who is playing a leading part in *The Heir to the Hoorah*, has written a Western play with the scenes laid in Arizona. It will be produced in New York next Fall with Mr. Lamon as the star, supported by a Broadway cast.

Grace Hopkins has closed with Her Wedding Day and has joined Marching Through Georgia, playing Virginia Leland.

An impostor representing that he was to join What Women Will Do dropped into Alton, Ill., several days ahead of that company and imposed on the good will of several people interested in theatrical business. He also worked the proprietor of Hotel Madison for several days' board and lodging. He disappeared the same day the What Women Will Do company arrived. The company manager knew nothing about him.

J. A. Lacy, business-manager of The Honey-moon company, is in Minneapolis suffering from an attack of malaria.

Tim Murphy has arranged to revive *A Texas Steer* on January 1 and is engaging as many of the members of the original cast as possible. He will play *A Texas Steer* for the rest of the season, reserving *A Corner in Coffee* and *David Garrick* for next year.

On Wednesday, Nov. 22, Giovanni de Rosalia, assisted by Pia Perez Picciotto, gave a second performance in Italian of Alfieri's *Oreste*—this time at Manhattan Lyceum Hall.

There have recently been several changes in the cast of Gordon and Bennett's Eastern Holy City company. Marie de Beau is now playing *Salome*, Leona Leigh is *Herodias*, David Davies is *Pontius Pilate*, and Rosalie Belasco has the role of *Mary Magdalene*.

Emma Eames has been singing for the phonograph company in Chicago, and has been surprised at the sound of her own voice as "sung back" at her. She received \$1,000 for five songs sung at one sitting for the records.

H. Maude-Smith, elocutionist, of New Zealand, will arrive in New York shortly on her way to London, where she will appear under the auspices of Beerboom Tree. It is probable that she will give one reading in New York before she leaves.

Owing to the illness of Mrs. William V. Mong the Clay Baker company was obliged to lay out for the week of Nov. 20, resuming the tour at Hagerstown, Md.

Jane Dore in East Lynne, under the direction of Joseph King, was the second attraction in the new Jefferson Theatre at Goshen, Ind., and the first attraction at ordinary prices. Mr. Mansfield having opened the house to over \$3,700.

Early in February Otis Skinner will appear in New York, playing the role of Abbe Daniel in *The Duel*, a translation of a French drama which has already had a notable success at the Comedie Francaise. The leading character, to be impersonated here by Mr. Skinner, is still being played in Paris by M. La Barge and will shortly be acted at the Garrick Theatre, London, by Arthur Boucher.

The first money received for the Palmer benefit was a check of \$200 for one seat from the Malay Day Club, of which Mrs. Palmer is the President. The seat is to be held and resold.

Maude Adams will give a few extra matinees of *Peter Pan* during the holiday weeks. The dates decided upon are Thanksgiving, Christmas, Wednesday, Dec. 27; New Year's Day, and Wednesday, Jan. 3.

Maude Lillian Berri, who with her husband, Frank Meulan, has been appearing in Humpty Dumpty, has suddenly been taken ill and will be obliged to leave the stage for the present.

Richard Carle in *The Mayor of Tokio* will come to the New York Theatre on Dec. 4.

Timothy D. Frawley has been engaged to play the role of Captain O'Mally in *Richard Harding Davis' The War Correspondent*, in which Raymond Hitchcock will be the star and Nannette Constock the leading lady.

During the second week of her engagement at the Herald Square Theatre in the Labyrinth, Olga Netherole will give a special vaudeville matinee to raise funds for the aid of the unemployed workmen of England. The programme will include the second act of *The Labyrinth*, three one-act plays by members of the company, and a French recitation by Miss Netherole.

A. E. Anson, who has been playing the leading role with Viola Allen in *The Toast of the Town*, has returned to England, where he will appear in Shakespearean revivals.

Silver souvenirs of the one hundredth performance of *The Prince Chap* were distributed at Joe Weber's Theatre on Tuesday, Nov. 28.

It is rumored that Corried and Frau Wagner are finally to make peace and the Parsifal dispute is to be buried forever. Humperdinck, the composer of *Hansel and Gretel*, who is here as a guest of Herr Corried, is an intimate adviser of Frau Wagner, and it is through him that the reconciliation is looked for.

J. F. Gray announces that he has withdrawn from the Calvin Syndicate and will hereafter conduct the Loomer Opera House, Williamantic, Conn., as an independent theatre.

Hollis E. Cooley has had installed a business phonograph in Gus Hill's office, which saves the time of dictating to a stenographer.

P. A. Nannary, for two seasons with Quincy Adams Sawyer company, has resigned and returned to New York.

Mrs. J. H. Haverly is visiting Mrs. Willis P. Sweetnam in the Mosaic Mountains, Lake Ludyasking, Pa.

On Dec. 11 E. S. Willard will begin a three weeks' engagement at the New Amsterdam Theatre. During his engagement Mr. Willard will appear in the dramatic version of Kipling's *The Man Who Was*.

AT THE THEATRES

To be reviewed next week:

THE PRINCE ARMY.....Low Fields
THE TOWN OF THE TOWN.....Daly's
THE LARKS.....Herald Square
THE LITTLE DEAN.....Knickerbocker
KING LEAR.....Garden
SECRET SERVICE BUREAU.....American
THE WARRING GIRL.....Shubert-Park

Garrick—The Marriage of William Ashe.

Play in five acts, dramatised by Margaret Mayo. Produced Nov. 21.

William Ashe.....H. Reeves-Smith
Geoffrey Cliffe.....Ben Webster
Lord Farham.....W. J. Constantine
Lord Grosvenor.....Fred W. Sidney
Eddie Helston.....Mortimer H. Weldon
The Little Dean.....Alfred Woods
Lady Kitty Bristol.....Grace George
Lady Parham.....Maud Williamson
Lady Lyster.....Davenport Seymour
Lady Grosvenor.....Mrs. Reginald Carrington
Blanche.....Leona Radnor
John Barker.....Justine Cutting
Anna Ludwig.....Alma Mara

Miss Mayo has made a somewhat consistent and altogether innocuous play from Mrs. Humphry Ward's novel, getting into five acts nearly all of the important incidents of the story. She has brought the period forward from the 40's to the present time, rather to the loss of picturesque, and she has, in some way hard to determine, eliminated most of the psychological thought Mrs. Ward may have put into her book. But she has furnished Grace George with the best part she has had. Best in the opportunity it offers, that is, for the character is weak, sketchy, unsympathetic, and the lines for which Mrs. Ward is responsible, not Miss Mayo—are generally commonplace twaddle, when they are not downright silly.

The play begins with the dinner party to which Lady Kitty took her founding dog, and preferred the dog's company in the parlor to the guests' company in the dining-room. Insulting Lord Farham, listening to Geoffrey Cliffe's heroics, dancing with Eddie Helston, shocking the party, getting her coat from Lady Grosvenor and a proposal from William Ashe constitute Kitty's episode in the first act. In act two it is learned that she has been a somewhat society, that Mary Lyster is her arch-enemy, Geoffrey Cliffe her altogether too loving friend, and that William Ashe is striving after higher Government position. Lady Kitty overhears a conversation between Lady Parham and Mary Lyster and again insults Lady Parham, thereby squashing her husband's chances for the Home Secretaryship. Act three is devoted to Kitty's recital of her escape with Geoffrey Cliffe, though a large part of the time is occupied with only partly relevant talk. The fourth act, with the scene laid in Venice, announces the publication of the book and the effect it will have on William's further political ambitions, tells of Mary Lyster's further villainy and concludes with William's renunciation of Kitty and that young lady's flight with Geoffrey Cliffe. The play ends with Kitty's death at an inn in the Alps, after the reconciliation with her husband.

The play is devoid of virility, and is unsatisfying, due to the lack of backbone in the characters. So it is hardly to be put down as a fault if the actors appeared lacking in strength. Miss George had the best of opportunities. Vivacity of manner and wifeliness of demeanor are two things she portrays very well, and Kitty was possessed of both in an unusual degree. In the few strongly emotional scenes—her renunciation by William and her death—Miss George did not seem to feel below the surface, nor to express convincingly any sympathy with the mistaking wife. H. Reeves-Smith as William Ashe had the disagreeable duty of making a prig agreeable, and as far as the part permitted he succeeded. His abrupt farewell of Kitty, in the fourth act, was particularly well done.

Ben Webster as the Byronic scoundrel, Geoffrey Cliffe, played the role naturally, though there is but little nature in it, and spoke his heroics with a proper air of self-sufficiency. Katherine Stewart made much of the part of Lady Parham, and Mrs. Reginald Carrington was acceptable as Lady Grosvenor. Maud Williamson as Lady Tranmore did not make a very good grand dame, though the part afforded very little chance for good work. Davenport Seymour was altogether satisfactory as Mary Lyster. Leona Radnor as Blanche suggested very little of the French maid, except when she spoke French. Justine Cutting and Alma Mara as Fran Ludwig and Anna Ludwig, respectively, had very small roles. W. J. Constantine made Lord Farham one of the few real people in the cast. Fred W. Sidney satisfactorily filled the small role of Lord Grosvenor. Alfred Woods, who is well known in Australia and is making his first New York appearance in this play, gave an excellent impersonation of the little Dean, and proved to be a consistent actor, gifted with a pleasant and penetrating voice. Mortimer H. Weldon was had as Eddie Helston, continually overdoing the boyishness of the part. Frank Wilson as Richard and Cecil Kingstone as Parkin were well placed in small roles. George Franklin, John Carlton and Richard Davis were adequate in parts that contained no opportunities.

The play is splendidly mounted, and some unusual water effects are secured by moving lights. A group of revelers in the fourth act is a relief from the general dearth of humor. On the opening night a number of small mishaps to lights and curtain, and a mismanaged "sound of a horse trotting" outside, interfered with the effectiveness of the production. In spite of its inherent weakness the play may prove popular out of New York, if for nothing else than the vivacity of Miss George and the near-problem of the story.

Lyceum—The Lion and the Mouse.

A play in four acts, by Charles Klein. Produced Monday, Nov. 20.

Endora.....Sadie Stringham
Rev. Pontifex Deetle.....Edward See
Jane Deetle.....Margaret Gray
Mrs. Rosemore.....Julia Hanchett
Miss Nesbitt.....Caroline Elberta
Judge Rosemore.....Walter Allen
Ed-Judge Stott.....Fraser Coulter
Expressman.....James T. McDonald
Toby Ricketts.....Augustin Daly
Shirley Rosemore.....Grace Elliott
Jefferson Ryder.....Richard Bennett
Hon. Fitzroy Bagley.....Martin Sabine
John Barker.....James Stone
Kate Roberts.....E. A. Eberle
Mrs. John Barker.....Marquette St. John
John Barker.....Edmund Bresse
Maud.....Ruth Richmond

The Lion and the Mouse, Charles Klein's new piece, which he discreetly calls a "play," because no one can say positively whether it is a comedy, a drama or a refined melodrama, is sure to interest every one, no matter how severely the unreality of its plot and the conventionality of its minor characters may be criticised. It interests and it excites emotional sympathy, and, after all, these are the two prime objects of dramatic composition. Had David Belasco assisted with his blue pencil and his intimate knowledge of stagecraft, as was the case in The Music Master, the production would have been better arranged and the excellent situations would somehow have been more plausibly evolved. For instance, Belasco would never have permitted that farcical moment in the third act when the obdurate father demands that his son shall marry the very woman he actually loves. Mr. Klein's induction to the plot resulted in a needless prolonged and tedious first act. On the other hand, his preparation for the entrance of his central figure was skillfully managed, an appropriate "atmosphere" being cleverly accumulated through several minor incidents used to illustrate the ar-

rogance of John Ryder as exemplified in his arbitrary private secretary and in the subjection of his entire household.

The story is an attempt to dramatize the "trust question," and has not much more bearing on the essential problems than most anti-trust legislation. The philosophic purpose before the end of the play becomes almost entirely merged in the romantic interest, which is probably a fortunate thing, as Mr. Klein is obviously unable to cope with profoundly psychological generalities. John Barker as Ryder is supposed to be a composite photograph of various American "masters of finance," which leads one to infer that the author is not intimately acquainted with many real, flesh and blood multi-millionaires. He has a boundless desire for wealth—no mean avarice, but a love of the power to be gained through riches—a dominating will and an unscrupulous soul. Previous to the opening of the play he has compassed Judge Rosemore's financial ruin and professional disgrace to avenge himself for certain adverse decisions which the judge has rendered against the corporations. Shirley, the judge's daughter, has fallen in love with young Jefferson Ryder on the steamer returning from Europe before either of them are conscious of what has been happening in New York. She has written a novel in which, from the descriptions of his son, she has drawn a realistic picture of the "magnate" not much more complimentary than Ida Tarbell's picture of John D. Rockefeller. John Barker has already announced his son's engagement to the daughter of Senator Roberts without in the least consulting the young man's inclinations. Shirley Rosemore has written her book under the pseudonym of Green, and under this name appears at Ryder's house, he having been so impressed by her analytic prowess as to select her to compile his biography. The resulting situations with the two lovers under the same roof are as evident as they are humanly impossible. The little mouse beards the lion in his den as courageously as though she were a grizzly bear, but only wins his admiration by her spoken audacity of her opinions on his life and moral code. Finally the old man, having discovered that Kate Roberts is going to elope with his aristocratic private secretary—"fourth groom of the bed chamber to the second son of England's queen"—offers to compromise if Jefferson will give up Miss Rosemore and marry Miss Green. Shirley declares her identity, admits that she has stolen certain letters that might help to prove the judge's innocence and pleads for her father. Ryder summarily orders her to leave his house in the morning. When she sits up all night, consumes innumerable black cigars and conquers his own vanity. In the morning Shirley stoutly refuses to marry Jefferson or any other man with such a father. As the boy exclaims with bitter humor, "She objects to the family!" the father eats an immense slice of humble pie, announces that he will prevent the judge's unjust impeachment by the Senate, and the curtain falls in a glow of radiant happiness. There are certainly two serious flaws in the plot. Ryder is not given sufficient motive for introducing Shirley into his family, and the judge's remaining there undisturbed is utterly preposterous. A much greater fault than the astute John Barker would have smelt a mouse—or a rat.

Grace Elliott, in spite of a somewhat monotonous elocution, presented a thoroughly effective Shirley Rosemore. She was best in the stronger passages, almost superb with her denunciation. The same thing may be said of Edmund Bresse, who acted his part with such determined seriousness that he lifted the whole emotional plane to a high level of sincerity. To characterize such a role without ever caricaturing it was no small achievement. Marguerite St. John as Mrs. Ryder was perhaps the most genuinely artistic of the women. Mrs. Ryder, the beleaguered and downtrodden wife, sustained only by a humorous appreciation of her position, was strikingly real. Richard Bennett as Jefferson Ryder was altogether different from the average opulent youth of the stage and deserves credit for always being determined without ever indulging in heroics. Martin Sabine was a secretary after the old man's own heart. Marion Johnson was an inoffensive Kate Roberts, so insipidly inoffensive that Ryder was assuredly justified in transferring his allegiance to Shirley. Senator Roberts and Judge Rosemore were both well done, but ex-Judge Scott has evidently been unfamiliar with the manners and habits of legal gentlemen. Rev. Pontifex Deetle, Jane Deetle, Toby Ricketts, Miss Nesbitt, the expressman and the maid were such stereotyped caricatures, and so little seen that little can honestly be said of them. Mrs. Rosemore was a good example of the distressed wife. There were two "bits" worthy of separate commendation. Sadie Stringham was an unusually versatile type of rural servant, and James Stone as Jorkins was a splendid butler. One of the most subtle points in the whole performance was the awe with which he announced John Barker's first entrance.

Irving Place—The Brothers of St. Bernard.

Drama in five acts by Anton Oborn. Produced Nov. 23.

The Prior.....Max Hanseler
The Superior.....Otto Meyer
Brother Fridolin.....Franz
Brother Simon.....Louis Koch
Brother Meinrad.....Theodor Bollmann
Brother Conrad.....Hermann Rudolph
Brother Quirin.....Heinrich Habrich
Brother Dominik.....Otto Bodecker
Brother Columba.....Stephan Martiniets
Brother Erhard.....Jacques Horwitz
Brother Paulus.....Harry Walden
Brother Bruno.....Franz Berthel
Dobler.....Karl Knack
Marie.....Georgine Neuedorff
Liesel.....Sophie Grosser
Franz Richter.....Franz Erlau
Brinkmann.....Hermann Gerold

The Brothers of St. Bernard, a drama in five acts by Anton Oborn, was produced for the first time in America at the Irving Place Theatre last Thursday night. As is stated in the title it deals with life in a cloister of the Cistercian monastery of St. Bernard. On this subject the author is well qualified to write, having himself been a monk. He later renounced Catholicism for Protestantism.

The central figure of the play, Brother Paul, is an interesting character, and the struggle in his mind between his desire to comply with his parents' wish that he remain in the monastery and his own strong inclination toward the life of the world, with its entire freedom and its opportunity, which Herr Oborn has utilized successfully. This struggle, however, is rather meagre material for a five-act play. In consequence capital bits of monastic life, more or less intimately related to the primal theme, are introduced into the structure of the piece. We see the monks at play, at a chapter meeting; some honest, others treacherous; some liberal, others bigoted, all of them, in fact, differing in no wise from their brethren of the world. The characters are all living figures, flesh and blood, who think and move of their own accord and not because the author pulls the strings. The second act, the only one away from the monastery, is a skillfully delineated picture of bourgeois family life. The contrast between the pious mother, whose sole object in this world is to prepare for the next, and the irascible father, whose feet are firmly imbedded in the clay of this world, is exceedingly effective. An unusual feature of the piece is the almost total elimination of the love element. Brother Paul says he knows nothing of the love of a man for a woman.

Brother Paul, a young novice at the monastery of St. Bernard, is the son of a poor turner, Döbler, and his wife Marie, both of them ignorant and narrow-minded. The mother, who is very devout, desires her son to become a monk because of the influence he will be able to wield in her behalf before the Judgment. A sense of God, the father, because of the Judgment, is all that he has. A religious vocation has no attraction for him, yet, yielding to his mother's wishes, he enters the doors of St. Bernard. The abbey is very ill and his place is temporarily filled by the prior, whose bigotry and illiberality savor of medieval times. Brother Erhard, a novice, hopes to win

merit by reporting what he considers derelictions of the part of his fellow novices. He tells the prior that Paul reads Lessing's "Nathan the Wise," Wieland's "Oberon," and even Goethe. The holy father is horrified. He summons Paul who frankly admits the reading of the classics and his enjoyment of them. He is ordered to surrender the books to the prior. Naturally he rebels and complains bitterly to Brother Meinrad, who is his best and closest friend among the monks. At this very moment a letter arrives for Paul, informing him that his mother is very ill. He decides to start for home immediately and, if his mother is better, to tell her that he cannot continue at the monastery.

The mother during her illness has vowed that, with her return to health, she would place her only daughter, Liesel, in a convent as a return for the grace shown her from on high. The girl is told of the future in store for her. She is frightened and begs that she be spared such a fate. She has a lover, Richter, with great skill and his occasional bursts of strong feeling and passion were carefully kept in a minor key to harmonize with the general scheme of the character. Max Hanseler as the Prior was sufficiently hard. Franz Erlau played Richter with much earnestness. The most members of the company, Hermann Rudolph as Brother Meinrad, Paul's friend, won the affection of the audience by his humor and good nature. His speech before the chapter in defense of Paul and the classics was delivered with a sincerity that carried conviction. Theodor Bollmann was a sinister Brother Simon. Karl Knack as Döbler, Paul's father, was very amusing. He showed himself the possessor of a fine talent for comic acting. Sophie Grosser's methods are characterized by simplicity, but they do not lose in effectiveness for that reason. Her Liesel was sympathetic and touching.

The drama was splendidly acted. Harry Walden made his reappearance in the role of Brother Paul, a part admirably suited to him. He displayed the hopefulness of Paul with great skill and his occasional bursts of strong feeling and passion were carefully kept in a minor key to harmonize with the general scheme of the character. Max Hanseler as the Prior was sufficiently hard. Franz Erlau played Richter with much earnestness. The most members of the company, Hermann Rudolph as Brother Meinrad, Paul's friend, won the affection of the audience by his humor and good nature. His speech before the chapter in defense of Paul and the classics was delivered with a sincerity that carried conviction. Theodor Bollmann was a sinister Brother Simon. Karl Knack as Döbler, Paul's father, was very amusing. He showed himself the possessor of a fine talent for comic acting. Sophie Grosser's methods are characterized by simplicity, but they do not lose in effectiveness for that reason. Her Liesel was sympathetic and touching.

Empire—Student Performance.

The American Academy of Dramatic Arts gave the first exhibition performance of its twenty-second season on Wednesday, Nov. 22, at the Empire Theatre. The students presented four model plays, all of them new: The Piper's Pay, a comedy by Margaret Cameron; Images of the Mind, a dramatic sketch by Frederick Solger, who was a member of last year's junior class; The Best Man Wins, by Anna Wynne, and Tidings from Yorktown, a comedy drama by Stacey Hutchings. The Piper's Pay was produced under the stage direction of Robert C. Jenkins, and the other three pieces were all staged by Charles Jehl. The art direction of the entire performance was in charge of J. N. Edgar Hart. The cast of The Piper's Pay was:

Mrs. John Burton.....Margaret Wise
Mrs. Charles Dover.....Catherine Outwaite
Mrs. Herford Carr.....Frances Hare
Miss Freda Dixon.....Florence Huntington
Mary Clark.....Esther Miller
Evelyn Evans.....Suzanne Rowe
Katie.....Marguerite Von Rutenstein

This piece was a clever satirical comedy dealing with the follies and moral distinctions of society people in New York. The moral question, however, was merely the distinction between "collecting" spoons from various restaurants and hotels and actual theft. Mary Clark, the detective employed by the hotel managers, interpreted this sort of thing as positive stealing, and after discovering the spoons in her possession summarily placed Mrs. Burton under arrest. Mrs. John Burton and Mrs. Charles Dover, who had also acquired the "collecting" mania, proceeded to have comedy hysteria so violently that Freda Dixon's efforts to control them were worse than futile. In the beginning Mrs. Burton endeavored to save herself by accusing Katie, the maid, who subsequently proved her innocence to the confusion of her mistress. Another phase of comedy was shown by the presence of Evelyn Evans, a reporter for Town Topics, who hid behind a screen and overheard everything. The play was too subtle and too fearfully talkative to be used for inexperienced actresses; and it should be severely cut even for strictly professional purposes. Esther Miller was a resolute detective, only perhaps a bit too much so. Margaret Wise was scarcely fitted to play the leading role; Catherine Outwaite as Mrs. Dover kept well in character and showed that she had a sense of humor; Florence Huntington made a good appearance, but used both her voice and her arms unattractively; Suzanne Rowe was a perfectly bewitching little reporter, whose only serious fault was a tendency to jumble her words, and Marguerite Von Rutenstein was a clever Katie. Frances Hare as Mrs. Carr, a statuesque person of domineering spirit who interferes and sets everything to rights, was far the most effective actress. She had that magnetic quality that reaches out over the footlights.

The cast for Images of the Mind was:

McBown.....Joseph M. Berzin
Maud.....Norrie Laub

This play was obviously the product of a young writer with a considerable appreciation of morbid emotionalism but a rather limited conception of visual humor. A mountaineer having married a more or less respectable woman from the nearest town had taken her to live in his hut far away from all civilization. He left her alone while he went to get the mail, and during his absence there was a terrible thunder shower. When he returned with the news that they could go back to live in town it was only to find her a raving maniac. The solitude and the thunder had worked upon her feelings to such an extent that she had seen a generous abundance of mental images. In Ghosts, required four acts to picture the oncoming of insanity, and any effort to expound the same stupendous subject in one brief scene must necessarily be inadequate. Joseph M. Berzin had a good make-up as the mountaineer and as unexpectedly convincing. Norrie Laub, who was dressed inappropriately, at least made a heroic attempt and half-way succeeded. At first the audience was inclined to titter, but the applause at the fall of the curtain was unmistakably genuine.

In The Best Man Wins the following pupils appeared:

Maggie Brannigan.....Lillian Newman
Len McGrath.....Frank Lusk
Jim Clancy.....Hervyn Dirck Benson

The story was an East Side low comedy, very well written, and so well played that with the present cast it might create some sensation in vaudeville. Jim Clancy and Maggie Brannigan were in love, Bowery fashion. Len McGrath, a local politician and "sport," attempted to intrude himself and became a laughing stock. The impression that Maggie was alone and defenseless. Jim then appeared from the pantry and "put the politician to sleep" in almost less time than it takes to write the words; and consequently the lovers concluded to be married Sunday week and take a trip to Coney Island for their honeymoon. H. D. Benson and Lillian Newman gave capital life studies of their parts. Frank Lusk as Len McGrath was somewhat more of a caricature, and yet he was sufficiently convincing. There was one gross error in stage management. The speed with which Len recovered himself

after being so badly "knocked out" as to be unconscious was miraculous if not superhuman.

The following students presented Tidings from Yorktown:

Captain Mowbray.....Edward G. Longman
Mrs. Loring.....Margaret Wise
Fran Leeder.....James Reed

This last piece was the antiquated and conventional story of the British captain of Dragoon in love with a Continental Mad. He was wounded in a duel averaging an instant offered the two ladies by one of his subordinates—and did not fail to receive his merited reward. Margaret Wise did a better piece of acting than in the first play, and Louise Reed made a sweet True Loring. Edward G. Longman made love unusually well and wore his clothes like a thorough gentleman. He had a good romantic voice, and his profile bore a most singular resemblance of that of John Drew.

Murray Hill—Lieut. Dick, U. S. A.

Comedy drama in four acts by Harry McKee Webster. Produced Nov. 20.

Lieutenant Dick Ellsworth.....Robert Connors
Captain Frank Beverly.....Hugh Cameron
Colonel Robert F. Douglas.....Seymour Stratton
Sancho Miguel.....C. W. Goodrich
Sergeant Jones.....Harry McKee Webster
Pedro.....James Callahan
Carlos.....J. J. Doyle
Corporal of the Guard.....Howard Norris
Ordnance.....A. Tringle
Maiden.....Lottie Briscoe
Mrs. Helen Douglas.....Helen Strickland
Nora Flynn.....Flora Snyder
Lucy.....Mary Lea

Robert Connors appeared at the Murray Hill last week in the first New York presentation of Lieut. Dick, U. S. A., a drama from the pen of Harry McKee Webster. The production was a decided success and attracted extremely good business. As a semi-military drama it is conventional and contains nothing specially novel, but its handling was brisk and showed careful stage management.

The locale of the play is laid at Fort Russell, near Cheyenne, Wyo. The commandant of the post, Colonel Douglas, learns that the men of his command are gambling heavily and that some one belonging to the garrison is the real owner of the gambling place which gets the best share of their money; so to Lieutenant Dick Ellsworth is assigned the duty of investigating the matter. Ellsworth soon learns enough to suspect a fellow officer, Captain Frank Beverly, of being the person responsible for the men's demoralizing behavior. He speaks to Beverly, and the latter defies him to prove anything and vows revenge. The lieutenant has fallen in love with the Colonel's pretty protégé, a girl named Macita, who returns his love ardently. Her father, Sancho Miguel, a Mexican, is supposed to be dead, but he turns up unexpectedly and demands money from his daughter. An exciting interview takes place, and Ellsworth arrives in time to save Macita from harsh treatment. The Mexican is the ostensible proprietor of the place that Captain Beverly is secretly backing. The two villains conspire to punish the lieutenant by abducting Macita, but he follows her trail to Sancho's den and in a hand-to-hand encounter kills the Mexican and rescues Macita. He also baffles Captain Beverly's intrigue with Colonel Douglas's devoted wife and frustrates the intended elopement of the guilty pair. Captain Beverly gets his deserts and Macita and her brave champion are happily united.

Mr. Connors' work in the title-role was interesting and convincing. Alert and self-possessed, he caught the spirit of the part quite happily, and made a very gallant and soldier-like lover. Lottie Briscoe was a charming Macita, her attractive personal appearance amply satisfying the requirements of the role, while her manner was ingenuous and natural. An excellent piece of work, clear cut and individual, was the Captain Frank Beverly of Hugh Cameron, and C. W. Goodrich handled the role of Sancho Miguel in very capable fashion. Seymour Stratton, being equally successful in the part of Colonel Robert F. Douglas. Some comedy was furnished by a pair of the inevitable Irish sweethearts, Harry McKee Webster being noticeably good as Sergeant Jones, while Flora Snyder as Nora Flynn was hardly less amusing. James Callahan was adequate as Pedro, and Helen Strickland's abilities were displayed in the part of Mrs. Helen Douglas.

This week, David Harum.

Knickerbocker—Romeo and Juliet.

Tragedy in five acts, by William Shakespeare. Revived Nov. 20.

Chorus.....William Harris
Escalus.....Eric
Paris.....Pedro De Cordoba
Montague.....Malcolm Bradley
Capulet.....Frank Kingston
Romeo.....E. H. Sothern
Mercutio.....Malcolm Bradley
Benvolio.....Frank Richter
Tybalt.....T. L. Coleman
Friar Laurence.....William Harris
Balthazar.....Ed. E. Hill
Sampson.....Frederick Knickerbocker
Gregory.....Gilbert Douglas
Peter.....Rowland Buckstone
Abraham.....Edson E. Miles
An Apothecary.....Malcolm Bradley
An Officer.....Henry Babson
Lady Montague.....Alice Harrington
Lady Capulet.....Mrs. Woodward
Juliet.....Julia Marlowe
Nurse.....Mrs. Sol Smith
Page.....Katherine Wilson

E. H. Sothern and Julia Marlowe as Romeo and Juliet have repeated their triumph of a year ago. Mr. Sothern is still more impressive in the gallantry and virility of his impersonation than last year, and Julia Marlowe is the same ideal daughter of the Capulets. There have been many more or less important changes in the cast. Mercutio, who was played last year by G. H. Hunter, was intrusted to Frederick Lewis, who acted the part with a skill which placed his performance most on a par with that of the great Edmund Buckstone's Peter, was as laughable as ever, as was also Mrs. Sol Smith in the role of the nurse. William Harris, who has succeeded W. H. Crompton as Friar Laurence, gave a noteworthy performance.

Thalia—Lured from Home.

Melodrama in four acts and nine scenes, by Hal Reid. Produced Nov. 20.

Billy Boyd.....George Miller
Richard Wrightson.....J. Francis Kirk
Mr. Smith.....Joe Hanaway
Edward Harrison.....Walter Paterson
Aleath Lindsay.....Grace Hull
Kate Warner.....Fanny McIntyre
Mary Malone.....Maida Dupree
Helen Lindsay.....Wanda Carlyle
Katie Barry.....Elsie Robin
Bessie Franzler.....Lilly Mullin
Mike O'Neill.....James Harris
Jim Boyd.....Frank Edwards
Owl.....Charlie
Ed MacManus.....Charles Warner
Thomas Lindsay.....Willis Granger

There is no mistaking the sensational character of Hal Reid's latest and most cyclonic melodrama. It starts in and warms up at a very ordinary pace, by the end of the second act it is forging steadily ahead, the last lap of the third act is done at the rate of at least a mile a minute, and the last two scenes of the final act are barely long enough to give the plot time to halt without tumbling all over itself.

The ridiculous side of such a composition, as viewed from a standpoint of elevated criticism, does not in the least impair its usefulness among the people for whose benefit it was made. Any one must admire the versatile inventive powers of the author. There are moments and episodes which remind one of Oliver Twist, the scene last referred to being that in which the villain and his woman accomplice, after having half starved the hero's little child, call in an expert to give her a lesson in picking pockets. Besides these second-hand inspirations, Mr. Reid has supplied two remarkably ingenious bits of original detail. In one place the hero draws a picture of "the wom-

(Continued on page 16.)



SAN FRANCISCO.

NEW ORLEANS.

MONTREAL

INDIANAPOLIS.

Schaffer, gave its first concert at English's 21 to

SALT LAKE CITY.

MILWAUKEE.**PROVIDENCE**

N. J., where they closed a four weeks' engagement at the Empire Theatre 18. HOWARD C. RIPLEY

KANSAS CITY.

SPRINGFIELD, MASS.

The New Gilmore attracted large audiences w
21, with the stock co. playing Madame Raps Co

SEATTLE

JERSEY CITY

MINNEAPOLIS

DETROIT.

At the Empire Theatre 20-25 the Vaughan Gl

NEWARK.

Blauvelt in The Rose of the Alhambra are doing good houses at the Southern, while business at Grand has been up to the mark. Manager Prosser assisted by Thomas Hendrick are making

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Sold at all first-class cafes and by jobbers.
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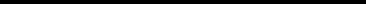
BUFFALO.

TOLEDO.

DENVER

TORONTO.

1



weeks. Write or wire Harry Beeson.

EARLY CAREER OF MRS. JORDAN. The Younger Days of England's Most Versatile Actress—Biographers at Odds.

In all the wide annals of the drama one finds no really great actress in whose life so many mysterious gaps exist as in Mrs. Jordan's. Despite the fierce light that shone upon her career, both on the stage and off, no one can say positively when or where she was born, what was her maiden name, when she first appeared on the stage or (strangest of all) when she died. A will tell you she was born in Waterford in 1762. B cannot give you the date, but is equally certain that the event happened in Wales. C avers her father was a captain in the army. D is positive that he was merely a scene shifter. E thinks his name was Bland. F has reasons for believing it was Francis. And so on throughout the alphabet. On the point of Mrs. Jordan's debut similar confusion exists. Dates varying from 1776 to 1780 have been given for the event. All that Gilliland is able to tell us in his account of the actress in his "Dramatic Mirror," published in 1807, is that she made her first appearance in Dublin as Miss Francis in the character of Phoebe in *As You Like It*. So far as it goes this statement is probably correct. As for the actress' death, it certainly did not occur at the time she was said to have passed away in France. There can be no doubt that the rumor was a ruse to get rid of the importunities of harassing creditors so as to be free to return. A year or two later the unfortunate actress was seen in London by friends who could not be mistaken in her appearance.

Most of the blundering that has occurred in connection with Mrs. Jordan's interesting novitiate is due to her biographer's (Boaden's) child-like dependence on the treacherous memory of his friend Pryse Lockhart Gordon. Amiable gossip who write of the experiences of their early manhood some forty years later are invariably astray in their dates and seldom completely accurate in their relation of events. No statement of the sort should be accepted by any biographer or historian without ample verification.

Boaden's life of Mrs. Jordan was published in 1831. Five years later there appeared a modest little book of recollections by J. D. Herbert called "Irish Varieties," in which the writer gave a circumstantial account from personal knowledge of the incidents that led up to Mrs. Jordan's debut. Written more than half a century after the event, some errors of detail were bound to creep into the narrative, but the main outline is undoubtedly correct. By examining the whole minutely by the light of the indisputable evidence afforded by contemporary advertisements one is enabled not only to expose the blunders of Boaden, but to add what is practically a new chapter to the life of Mrs. Jordan. As for the author of "Irish Varieties" (now a rare and practically unknown book), if Wilson Croker is to be believed, he was originally a Dublin ironmonger named Dowling, who "metamorphosed himself into a very middling painter and finally became an indifferent actor under the title of Mr. Herbert." He tells us himself that he took to the stage on the breaking out of the Rebellion of '48, but resumed painting when the trouble subsided. And now for his narrative:

"On the south wall leading to the pigeon house," says Herbert, "about two miles from Dublin, is a convenient bathing place. Returning from it one fine day in the year 1780 a lad about 14 years of age, with a handkerchief bundle in his hand, accosted me; he told me he had just landed from Wales, accompanied by his mother and two sisters; that they were going up to Dublin and were perfect strangers. Finding I was going to town, he expressed a wish to be permitted to accompany me; I assented and we halted until the ladies came up; he introduced me and I was struck at their handsome and interesting appearance; they told me they wanted comfortable but not expensive lodgings. I said I thought it would be in my power to conduct them to a house where they could be accommodated. We proceeded to South George's street and found apartments that suited. I knew the proprietor and made a good agreement for them."

Here I cry a halt to amend the narrative. Facts which will shortly be brought forward go to show that Herbert was a year astray in his date, and that it must have been in the autumn of 1779 he first met the boy who was afterward known on the stage as Mr. Bland. Moreover the writer made a slip when he said the whole family were perfect strangers in Dublin. Mrs. Jordan's mother (here called, it is to be noted, Mrs. Francis) had played in Dublin a score of years previously under the name of Grace Phillips.

"My residence," continues Herbert, "was only three doors from theirs, so I attended them frequently until they were settled to their wishes. I soon discovered their pursuit was the stage; this gave me great pleasure, for I was exceedingly fond of the boards. The mother, I learned, had been an actress, but on marrying a captain on half pay he retired for economy to Wales, where he resided until death, called him away. She had by his desire given up the stage and had nothing but the allowance of a captain's widow for the support of herself and three children. That sum she found insufficient, even in Wales, and as she wished to educate her children well she then resorted to her former pursuit and was then enabled to fulfill her wishes in that respect."

It is important for us to note that Mrs. Jordan's father was dead in 1779, for Boaden, in following the clumsy lead of P. L. Gordon, avers that at the period of his daughter's novitiate he was employed in Ireland as a scene shifter. From first to last Boaden's account of the great actress' antecedents is very unsatisfactory. Alluding probably to the period of 1788, when Grace Phillips was a member of the Smock Alley company, he tells us that Mrs. Jordan's mother was a Welshwoman who ran away with a minor called Bland to Ireland and was married there by a Roman Catholic priest. Ultimately Bland's father had the marriage annulled, but we are not informed whether this was before or after the three children had been born.

Boaden's argument that Mrs. Bland would not permit her children to act under their proper name for fear of offending their father's family is neither accurate nor feasible. Surely there could have been no "expectations" from relatives who had behaved so vindictively!

"Her eldest daughter," continues Herbert, "was handsome and promised well, and as she grew up gave strong proofs of talent for personification. She therefore cultivated her for the stage; she was naturally graceful and ladylike, which rendered the accomplishments

of dancing and music easy of acquirement. English and French she had learned and was considered a very great proficient in both and was always noticed in company as an elegant young lady. Her mother had a letter to Mr. Ryder, then the proprietor of the Theatre Royal, and surely if an actor was capable of directing a theatre he should have been the best, for no man was possessed of more general ability for acting and he was liberal in imparting all he knew to those in his company who required and would receive his instruction. This was an invaluable quality and not commonly found in persons of such eminent talent as he possessed. He heard the young lady and approved of her probationary attempts, which, he said, were seldom delivered with so much ease at the first trial; from his first of approval and the report of the whole company who heard her at rehearsal great expectation was formed, and the public were anxiously watchful for her approaching debut. Mr. Ryder left nothing undone to render her complete in the character, so that when her first appearance was advertised all the play-going people were resolved to witness this young aspirant. The house was filled at an early hour, and on her coming on the cheering was so great that some minutes passed before silence was obtained, and then the poor young lady could not utter a word. Mr. Ryder prompted, tried to encourage her, but all in vain; her efforts proved abortive; a nervous affection seized on her tongue and paralyzed her. This most painful scene was closed by Mr. Ryder coming on and leading her off the stage; he then returned and made known the cause, which, after such rehearsals as he had witnessed, he declared was unprecedented—at least to his knowledge; he stated her hopeless situation and trusted she would on a future night get more courage. Meanwhile if he had permission of the house he would offer a young lady to take her place; he threw himself on the indulgence and kindness of his friends and hoped they would consider how painful a situation his was at that moment. A general assent was given and the play went on.

"Notwithstanding this disappointment the subject was discussed as much as if the lady had acted; it furnished tea parties with a gossip story for some weeks."

"On the day after the failure Mr. Ryder called to console the ladies; I was present; the poor mother shed tears; he entreated her to be more passive—she should not be a loser, for he would make room for her in his company, and she might consider herself engaged from that night at the salary he was to have given her daughter; he requested her to furnish him with a list of characters that she was prepared in, and he would lose no time in giving her occupation; that Miss Francis might get familiar with country companies, and there was every reason to hope for her restoration; meantime he thought it advisable to try Dolly, her younger daughter."

I interrupt here to say that, although a tolerably full list of the Crow Street company under Ryder in 1779-1780 can be compiled from the newspaper casts, one fails to find any trace of the mother there.

The mother, greatly penetrated by Mr. Ryder's voluntary and disinterested friendship, thanked him in the best manner she could under the conflicting state of mind her situation had excited; but as to Dolly she feared it would be a vain hope her studying a part.

"Yes, mother, I would, if Mr. Ryder wishes me to do so."

"Why, it was but just now you have been jumping down stairs; I heard you boast of having taken one step more than your brother or this young lad dare attempt. Then, see, Mr. Ryder, how untidy she is; her stockings down?"

"Oh! I don't mind that," said Ryder; "we'll have them gartered—nay, cross-gartered if necessary. Eh, Dolly! ahn't we?"

"Yes, sir, and away she ran to adjust her dress."

"Then her mother observed how plain in point of looks she was, the smallpox having spoiled her face."

"Oh!" said Ryder, "surely you ought to know that the stage hides all these trifling blemishes."

"Dolly returned cheerful and quite smartened up. 'Let me see,' said Ryder, looking in her face. 'Ay, smallpox, indeed, and very small in one region. I'll answer for her. Here, Dolly, take this book and get the part of Phoebe; you know the play *As You Like It*? I'll hear you when perfect and we'll then have a rehearsal, and with some hints and directions out you come in about a fortnight. If I should fail in my judgment now I shall give up prognostics in dramatic pursuits, but I have no doubt of your success and that will give your sister courage.' Then, taking the hand of the elder sister, 'I know you won't be outdone. Farewell! Dolly, get perfect and I'll see you all soon again. Pray, madam, keep up your spirits; all will yet be well.'"

"The whole party were lifted up by this visit of the manager; Dolly set about her first lesson. Her brother and I were obliged to practice our gymnastics together, as Dolly never joined us after in any of our feats."

The impression of Dolly's girlhood in this period given by Herbert is confirmed by Mrs. Jordan's old friend Sir Jonah Barrington, who tells us in his "Personal Sketches" that she was only seventeen when she first came out as Miss Francis. Reckoning from her generally accepted birth year of 1762, the event would fall in 1779, a deduction that can be substantially corroborated.

Continuing, Herbert says: "When Mr. Ryder had given her the necessary instruction she made her first appearance, and with such eclat that when her second night was given out the applause amounted to acclamation and lasted some minutes. She then performed all the Haydens and gave such perfect satisfaction that no actress in the memory of the audiences of that day could be compared with her for excellence."

Obviously there is a substratum of truth in Herbert's narrative, but one cannot help arriving at the conclusion that the observations of the boy have been delicately embroidering upon by the brain of the graybeard. With the attempt to verify the various statements difficulties present themselves. Assuming that the Francis family came to Dublin in the Autumn of 1779, the debut of the elder sister could not have been made until Nov. 1, when Ryder reopened Crow Street for the Winter season. That debut might have taken place on the 3d instant, when the part of Miss Lucy in the afterpiece of *The Virgin Unmasked* was played "by a young lady, her first appearance on the stage." Indeed, I feel quite assured that this announcement in *The Hibernian Journal or Chronicle of Liberty* deals with the debut of one or other of the sisters, but in

assuming so much I find myself impaled on the horns of a dilemma. If the elder Miss Francis made her bow in Fielding's famous farce, then Herbert has greatly exaggerated her failure, for the debutante, whoever she was, repeated the part on the 5th, and again on the 22d instant, "being her third appearance on any stage." To assume that the novice was the actress afterward known to fame as Mrs. Jordan would be to disallow the truth of Gilliland's and Herbert's assertion that her first part was Phoebe in *As You Like It*. As it happened, Ryder had a noted Rosalind in his company in the person of Mrs. Crawford, formerly the wife of Spranger Barry. Consequently the immortal woodland comedy was put in the bill on Nov. 23, with (according to the advertisement) Glennville as Jaques, Miss Scrase as Celia and Ryder as Touchstone. If this was the occasion in which Dolly Francis faced her first audience, the announcement departs from precedent in omitting mention of the debut; but it may have been that her appearance was made unostentatiously on account of her sister's recent failure. In *The Freeman's Journal* there had been a preliminary announcement of *As You Like It* for Saturday, Nov. 20, but the bill for that night was eventually changed to Douglas. Shakespeare's comedy was repeated on the 24th instant, the only other time it was acted this season.

Whether she acted at the outset for one night or three, we are probably safe in assuming on the strength of Herbert's narrative that after her failure the elder Miss Francis withdrew temporarily from the stage. I say "temporarily" advisedly, for we shall find her playing small parts in company with her sister later on. If her early withdrawal is conceded, we may assume that all mention of "Miss Francis" in the announcements of the close of the year refer to Dolly. The name is included on Dec. 2 among the executants of Bate's ballad opera *The Flitch of Bacon*, a popular afterpiece that was occasionally played during the season. It was indeed largely as a vocalist that the budding Dolly was first employed. Ryder had produced with great success a printed version of Sheridan's comic opera, *The Duenna*, under the title of *The Governess*, and when O'Keefe took his benefit on May 20, 1780, an appetizing novelty was afforded in a performance of the piece, with the characters reversed, the women playing the male parts and the men the female. Thus Ryder appeared as Ursula, the governess, and O'Keefe as Lady Morgan's father, as the girlish Sophia. Dolly Francis, who was fated to be Peg Woffington's true successor in male characterization, not only made her first acquaintance with a part of the kind in playing Lopes, but in so poaching upon masculine preserves she achieved her first notable hit in Dublin. The opera of *The Governess*, writes Sir Jonah Barrington, "was played in this way for several nights, the part of Lopes by Miss Francis. In this singular and unimportant character the versatility of her talent rendered the piece attractive, and the season concluded with a strong anticipation of her future ability." But Sir Jonah's memory was as treacherous as most, for he speaks of this reversing of characters as having taken place under the Daly régime, a slightly later period. After May 25, when Mrs. Dawson took her benefit and Miss Francis gave assistance in the rendering of the vocal parts in *Romeo and Juliet*, we have no further trace of the future Mrs. Jordan until the following year.

Herbert continues: "Several interesting characters were added to her list; one Sophia, in *The Lord of the Manor*, in which she introduced a pleasing song of Milton Oyster; this favorite character she repeated several nights. She had a peculiar turn for epilogue speaking; one was written expressly for her at her benefit, to be spoken in the character of an Irish Volunteer. She appeared in that dress one of the prettiest soldiers that fancy could form, and went through the manual exercise with such spirit as to draw forth reiterated peals of applause; this was frequently requested by the desire of distinguished personages and she became a general favorite." Of her appearance and characteristics at this period Herbert also gives us a very interesting account: "She had such command of countenance, we are told, that from an arch or spirited look she would quickly change to a simple or interesting appearance. The quickness of transition in her change of expression was admirable. Her eyes, it is true, were powerful auxiliaries; indeed, her whole face, had it been made for her pursuit, could not be formed more perfect; it had a little of a French air, which was no small recommendation; for the Irish gentry at that period were infatuated with a taste for everything French. Then her figure, so playful, yet well turned, would have furnished a sculptor with a model for the Comic Muse."

W. J. LAWRENCE.

THE PLEIADAS CLUB.

The Pleiades Club entertained with a Thanksgiving dinner in their club rooms at Reinebarger's on Sunday evening. Joseph D. Redding, musician and lawyer, and Grace Livingston Furness, playwright, were the guests of honor. After a joyous repast an entertaining programme was directed by Paul Turner. Frank Bowers told stories, of which he seemed to have an unlimited supply. Ethel Wynne gave her *Romeo and Juliet* sketch as "Maggie Brannigan." Gus Edwards, with his Brother Leo at the piano, sang a number of songs, including "Pleasures," recently composed by Mr. Neiman, secretary of the club. Clarence Harvey, the author of "A Primer for Sweethearts," read "Bohemia," a poem of beautiful thought and rhythm. A group of songs were rendered by Countess Kinaley Palmay in a fetching manner. A very witty after dinner speech was delivered by Joseph D. Redding. As was expected, the remarks of Henry Blossom sparked with humor and good cheer. He read a selection from "Mademoiselle Modeste." Howard Kyle recited "A Tragedy" and "Violets" with dramatic effect. Several duets by Mr. and Mrs. Jerome Uhl were roundly applauded. Other entertainers were Mrs. Morton, Miss Collins, and Mickey Finn.

THE OLIVER TWIST CASE.

The legal complications that threatened to interfere with the presentation of the J. Comyns Carr version of *Oliver Twist* by F. F. Proctor have been amicably adjusted. Alice Kausser, who represents Beerbohm Tree in this country, acting under instructions from Mr. Tree, applied through her attorney for an injunction restraining Mr. Proctor from presenting the play, but the motion was denied.

It appears that Mr. Tree made certain stipulations concerning the prices to be charged for seats in order to be sure that the play would not be done in a popular-priced house. The seats at the Fifth Avenue Theatre range from 25 cents to \$1, and there are eighty-four box seats at \$1.50. Mr. Tree felt that the orchestra seats should be \$1.50, and cabled to Miss Kausser to take legal action.

The matter has been settled, and the play is being given at Proctor's 125th Street Theatre this week with a cast made up of the members of the stock company of that house.

Boxing day open at Du Bois, Pa.

DEATH OF HELEN MACGREGOR.

Helen MacGregor, leading woman of *As Ye Sow*, died at the Massachusetts Homeopathic Hospital on Nov. 22, where she had undergone an operation for deafness. Miss MacGregor was born in Rochester, N. Y., and made her first appearance on the professional stage when only six months old, being carried in the arms of Kate Claxton. When she was six years old she was with Emma Abbott. Later she became associated with the younger Salvini and then joined Keene in repertoire. At the age of fifteen she played Ophelia with Walker Whiteside and at that time was believed to be the youngest actress to essay the role. When Cecelia Loftus went to England to join Sir Henry Irving Miss MacGregor took her place as leading woman with E. H. Sothern in *If I Were King*. She also supported Charles Richman in Captain Barrington. She had a broad experience as leading woman in the better class of melodramas.

Miss MacGregor went to the hospital on Nov. 18 to undergo the operation for deafness and left on the following Monday to take her place in the cast of the play. She was compelled to return to the hospital after the performance. Her death was entirely unexpected.

The body was brought to New York on last Friday. Before the train left Boston a short funeral service was held in the baggage room of the South Station, at which nearly all the members of the company were present. Rev. John Sawyer, of Wellesley, Mass., the author of the play, pronounced the eulogy and the quartette of the company sang "Nearer, My God, to Thee," concluding the services. At the head of the casket, which rested on a baggage truck, was a large wreath and a mound of violets bearing the inscription "From Her Comrades."

The funeral was held Sunday afternoon from St. Patrick's Roman Catholic Church, Richmond, Staten Island, of which Miss MacGregor was a member. Burial was at the Moravian Cemetery, New York. Miss MacGregor's five brothers acted as pallbearers and the church was filled with actors and actresses from New York. The floral tributes numbered over fifty pieces. Among those who attended the funeral were Kate Claxton, Mr. and Mrs. Frank Russell, Mr. and Mrs. Steele, Francis Percele, Miss Bishop, Miss Hogan, Col. T. Alliston Brown, Miss Brearely, Frank Roberts, Frederick Bert, Miss Worden, and Frederick Potts.

A NEW WESTERN DRAMA.

The Judge and the Jury, a Western idyll in four acts, had its initial presentation by members of the Burbank Stock company in Los Angeles, Cal., on Nov. 12. The play was written by Harry D. Cottrell and Oliver Morosco, manager of the theatre, under whose personal direction it was produced. The scenes are laid in Dos Bravos, New Mexico, a locality with which both authors are familiar, and in addition to a score of important speaking parts over two hundred cowboys, Indians and miners appear on the stage. The piece was written expressly for Mr. Morosco's leading woman, Blanche Hall, who scored a hit in the role of Maquita.

Maquita, about whom the story centres, having been left an orphan by the massacre of her parents, is saved by a certain Indian chief into whose hands her father had given a map which explains where he had hidden a fabulous sum in gold nuggets. Navajah, the son of this chief, comes into possession of the parchment, and he and Maquita grow up almost as brother and sister. Miles Chilcote, a rough but honest miner, has been steadily winning Maquita's affection until the arrival of a handsome New Yorker by the name of Lester Greenway. Navajah pleads with Maquita for Miles, but Greenway fascinates the Western girl with his stories of the great cities. Maquita tells Greenway that if he finds a certain pin sticking in the door of Chilcote's deserted cabin he must leave Dos Bravos forever, but if it is not there she is ready to accompany him. She sticks the pin in the door, but Greenway follows her into the cabin to make one last effort. While they are alone Manuel, a Mexican, whose family Greenway has incurred, rolls a huge log against the door, and Maquita is compromised, although Navajah appears almost instantly to remove the barricade.

Greenway is shot by Manuel. Maquita is accused of the shooting and the entire town turns against her. Miles Chilcote jealously suspects Maquita of "something worse than murder," and it is then that the girl realizes her love for the miner. In the fourth act Greenway recovers from his wound, makes a speech and convinces the people of Maquita's innocence. And last of all, an Indian maiden whom he has persecuted points out Manuel as the would-be murderer. The strongest scene is in the third act, when Maquita endeavors to persuade Miles of her innocence.

AT THE LEAGUE.

At the social meeting of the Professional Woman's League yesterday afternoon the guests were cordially greeted by Mrs. Edwin Arden, president, and Almee Abbott, hostess. Mrs. Craigie (John Oliver Hobbes) was expected as the guest of honor, but failed to appear. Mrs. Esther Herrmann was present. An interesting programme was provided by Inez Crabtree, chairman of music. Grace Ainsworth and Matilda High played a Beethoven sonata with considerable skill and musical knowledge. Mrs. Clarence Burns, president of the Little Mothers' Association, urged all to help along the bazaar to be given next month at the Waldorf-Astoria. She spoke of the philanthropic work done by the League, and the wide influence for good that the idea of women helping women has brought about. The League now has over \$2,000 loaned to professional members. This is its main object—to loan money, to provide a temporary home and to furnish costumes to the actresses in need. A selection from Thomas Nelson Page's "Pastime Stories" was read by Emma Moore with sympathetic expressiveness and in good negro dialect. "Aunt Louisa" Eldridge sent a telegram that she was not able to be present owing to illness. For the closing numbers little Irene Artman, a pupil of Madame Zilpha Wood, sang "Bobolink" and "The Double Loss" with charming naturalness, clarity of tone and considerable volume for one of her years. The following donations have been received for the coming bazaar: Violette, of Kelly and Violette, has given an exquisite doll that cost \$160; and beautiful dolls have been received from Adele Ritchie, Leona Bland, of Howard and Bland; Ethel Levy, George Cohen, Etta Reed Payton, Clara Blumgood, Mrs. Richard Mansfield, Mrs. Ralph Deimore, and Maud Lattard.

NATIONAL ART THEATRE SOCIETY.

A committee has been appointed by the National Art Theatre Society to confer with Herr Corried on the subject of his projected national theatre. This committee consists of Emerson McMullan, John R. Dos Passos, James H. Warner, C. W. Hartridge, and William O. Partridge. Failing to come to any understanding, J. L. Clarke insists that the society will continue with its original plans, declining to regard the Corried enterprise in any other light than a scheme for personal profit, in no way entitled to use the name of a "national" undertaking.

Mr. Clarke, though he welcomes the Corried scheme as proving that the spirit is abroad in the land, fears that it will materialize as a very un-American organization. His society declares that a conservatory of the dramatic arts must be an integral part of the plan to inspire the American author and actor with new idealism, and considers \$5,000,000 a conservative estimate of the requisite capital. Mr. Clarke also strenuously objects to having any portion of the productions devoted to opera, as being entirely out of place. Speaking of the dramas and actors, he says, according to the newspapers: "No collection of European classics in the repertoire will entitle it to that designation (National). The holding open of its stage to foreign actors, however good, as stated by Mr. Corried's ablest colleagues, is not by way of improving its title to the word 'National.' A frosty and occasional welcome to the American playwright seems the only trace of concession to the term."

DATES AHEAD

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue, notices must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

BUNCH OF KEYS (Gus Bodner, mgr.): Marshfield, Tex., Nov. 28; Shreveport, La., 29; Monroe 30; Douchesville Dec. 1; Baton Rouge 2.
A LINGUALLY SWEETHEART (Jno. Conners, mgr.): Fairbury, Neb., Nov. 28; Plattburg 30; Marquette City, N. Y., Dec. 1 & 2.
A COUNTRY RUD (H. B. Whitaker, mgr.): Paola, Kan., Nov. 28; Emporia 29; Council Grove 30; Osgood City Dec. 1; Lawrence 2.
A FORTUNE IN LIFE (E. Goodman, mgr.): Latonia, N. H., Nov. 28; Portsmouth 29; Manchester 30.
A DESPERATE CHANCE (Burt Howard, mgr.): Jackson, Ill., Nov. 30; Altoon Dec. 2; St. Louis, Mo., 3-9.
A HOMESPUN HEART: Nova Springs, Ia., Nov. 28; Stacyville 29; St. August 30; Waverly Dec. 1; Nashua 2.
A HOT OLD TIME: Birmingham, N. Y., Nov. 28; Hornellsville Dec. 1; Olean 2.
A KEELEY TIME (Jno. R. Andrew, mgr.): Gainesville, Fla., Nov. 28; Ocilla 29; Bradenton 30; Ft. Lauderdale 31; Tampa 2; Lakeland 4; Bartow 5; Kissimmee 6; Orlando 7; Titusville 8; Daytona 9.
A CRIME OF JUSTICE: Renoira, Pa., Nov. 28; Houtsdale 30.
A SLAVEN SLAVEY (Don MacMillan, mgr.): North Yakima, Wash., Nov. 28; Prosser 29; Elitzville 30; Sprague Dec. 1; Garfield 2; Colfax 4; Moscow, Ida., 5; Lewiston 6; Pullman, Wash., 7; Watsburg 8; Dayton 9.
A JOLLY AMERICAN TRAMP (H. P. Franklin, mgr.): Pocatello, Ida., Nov. 28; Boise 29; Baker City, Ore., 30; Portland Dec. 3-9.
A JOLLY AMERICAN TRAMP: Medina, O., Nov. 28; Cleveland 29; Toledo 30; Cincinnati 1; Hartford 2; Akron 4; Niles 5; Alliance 7; Minerva 8.
A LITTLE OUTCAST (R. A. Hank, mgr.): Roseville, O., Nov. 28; Mt. Vernon 29; Chillicothe 30; New Lexington Dec. 1; Athens 2.
A LONELY GUY (Wm. J. Carpenter's): Temple, Tex., Nov. 28; Coleman 29; Brownwood 30; Cleburne Dec. 1; Waxahatchie 2; Ennis 4; Kemp 5; Palestine 7; Marshall 8; Shreveport, La., 9.
A LONGER AND LONGER (L. E. Robinson, mgr.): Charleston, S. C., Nov. 28; Jacksonville, Fla., 29; Savannah, Ga., 30; Macon Dec. 1; Atlanta 2.
A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Meridenville, Pa., Nov. 28; Clearfield 29; Phillipsburg 30; Philadelphia 1; Houtsdale 2; Glen Campbell 4; Barreboro 6; Foxmantown 12.
A PAIR OF COUNTRY KIDS (Smith and Bauman, mgrs.): Springfield, O., Nov. 28; Dayton 29; Urbana 30; Columbus 1; Mansfield 2; Cincinnati 3; Newark 4; Tippecanoe 5; West Milton 6; Delphos 7; Van Wert 8; Defiance 9.
A PAIR OF PINKS: Knoxville, Tenn., Nov. 28; Anderson 29; Chattanooga 30.
A POOR RELATION (R. F. Meyers, mgr.): Rochelle, Ill., Nov. 28; De Kalb 29; Elgin 30.
A RABBIT'S FOOT: Macon, Miss., Nov. 28; West Point 29; Columbus 30.
A RALEIGH FOR LOUISVILLE, KY.: Dec. 3-8; Indianapolis 11-13.
A ROMANCE OF COON HOLLOW (George B. Hazen, mgr.): Albion, Ind., Nov. 28.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Perry, N. Y., Nov. 28; Corning 30; Cortland Dec. 1; Binghamton 2; Hallstead, Pa., 4; Waverly, N. Y., 5; Towanda, Pa., 6; Williamsport 7; Berwick 8; Lewisburg 9; Red Oak 10.
A ROYAL SLAVE (West; Gordon and Bennett, mgrs.; Robt. E. Steaton, mgr.): Falls City, Neb., Nov. 28; Hiawatha, Kan., 30; Horton Dec. 1; Holston 2; Warsaw 3; Manhattan 4; Cecordia 7; Clay Center 8; Johnson 9; Abilene 11; Salina 12.
A ROYAL SLAVE (North; Gordon and Bennett, mgrs.; Fred Miller, mgr.): Seymour, Ia., Nov. 28; Corydon 29; Humeston 30; Leon Dec. 1; Osceola 2; Adair 4; Stanley 5; Clarinda 7; Clarinda 7; Shenandoah 8; Red Oak 9.
A ROYAL SLAVE (East; Gordon and Bennett, mgrs.; C. W. Roberts, mgr.): Frothingham, Md., Nov. 28; Longsacres 29; Myrsdale, Pa., 30; Scotland 1; Mt. Pleasant 2; Harrisburg 4; Johnstown 5; York 6; Chambersburg 7; Hastings 8; Barreboro 9; Glen Campbell 11; Foxmantown 12.
A RUNAWAY BOY: Toronto, Can., Nov. 27-Dec. 2.
A SLAVE OF THE HILLS (Gordon and Bennett, mgrs.; Robt. E. Steaton, mgr.): Erie, Pa., Nov. 28; Youngstown, O., 29; New Philadelphia 30; Alliance Dec. 1; Niles 2; Akron 4; Lodi 5; Millersburg 6; Galion 7; Bucyrus 8; Tiffin 9; Lorain 11; Forest 13; Canton 15; Rock Art., Nov. 28; Hoarlesburg 29; Ft. Worth, Tex., 30; Joplin, Mo., Dec. 1; Topeka, Kan., 2; Kansas City, Mo., 3-6.
A YAMKEE CIRQUE ON MARKS (Thompson and Duffy, mgrs.): New York city Nov. 28; Buffalo, N. Y., 29; Chicago, Ill., 30; Albany, N. Y., 1; Amsterdam, O., mgrs.); St. Louis, Mo., Nov. 28-Dec. 2.
ADAMS, MAUDE: New York city Nov. 2-indefinite.
AFIRE MIDNIGHT: Kansas City, Mo., Nov. 28-Dec. 2.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): New York city Nov. 27-Dec. 2.
ALLEN, VIOLA: New York city Nov. 27-Dec. 2.
AN ANTI-CRATIC TRAMP (Harry A. Murray, mgr.): Washington, D. C., Nov. 28; Philadelphia 29; Washington, Ill., 30; Belvidere Dec. 1; Marengo 2.
AN ANTI-CRATIC TRAMP (R. E. Lester, mgr.): Newburgh, Ohio, Nov. 28; Winfield, Kan., 30; Harpersburg, N. Y., 1; Hudson 2.
AN ORPHAN PRAYER (Martin Sholey, mgr.): Galeburg, Ill., Nov. 28; Monmouth 29; Fairfield Ia., 30; Albia Dec. 1; Centerville 2; Seymour 4; Trenton, Mo., 5; Gallatin 6; Plattsburg 7.
ANGELIN, MARGARET: New York city Sept. 21-40.
ARIZONA (David J. Ramage, mgr.): Helena, Mont., Nov. 28; Anaconda 29; Butte 30; Bozeman Dec. 1; Livingston 2; Billings 4; Miles City 5; Glendive 6; Great Falls 7; Havre 8; Helena 9.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): Weir, Kan., Dec. 4; Columbia 5; Coffeyville 6; Cherryvale 7; Okemba 8; Chanula 9.
AT THE NEW YORK PARK (E. J. Carpenter's): Denver, Cal., Nov. 28-Dec. 2; Greeley 4; Ft. Collins 5; Loveland 6; Longmont 7; Lafayette 8; Boulder 9.
AT PINNY RIDGE (M. O. Higgins, mgr.): Grand Rapids, Mich., Nov. 28-29; Jackson 30; Battle Creek 1; Detroit 2; Dayton 3; Dayton 4.
BARKMORE, ETHEL: St. Louis, Mo., Nov. 27-Dec. 2.
BATES, BLANCHÉ (David Balaso, mgr.): New York city Nov. 28-indefinite.
BEFORE AND AFTER: Springfield, Mass., Nov. 28.
BELLEVUE, KYRIE (Liebler and Co., mgrs.): Washington, Pa., Nov. 27-Dec. 2; Brooklyn, N. Y., 4-8.
BEN HUB: Los Angeles, Cal., Nov. 28-Dec. 2.
BIG HEARTED JIM (Klimt and Gascolo, mgrs.): Pine Bluff, Ark., Nov. 28; Little Rock 29; Memphis, Tenn., 30.
BIG HEARTED JIM (Klimt and Gascolo, props. Frank Gascolo, mgr.): Paterson, N. J., Nov. 27-28; New York city Nov. 29-Dec. 2.
BLAIR, EDUGENIE (Geo. A. Blumenthal, mgr.): Washington, D. C., Nov. 27-Dec. 2.
BLANEY, HARRY CALF (W. W. Woolfolk, mgr.): San Francisco, Cal., Nov. 28; Honolulu 2-4.
CARTE, MRS. LESLIE (David Belasco, mgr.): Philadelphia, Pa., Nov. 27-Dec. 2.
CHICKENS (Cornelius Gardiner, mgr.): New Haven Conn., Nov. 28; Waterbury 29; Hartford 30-Dec. 2.
CHILD SLAVES OF THE NORTHWEST (Pittsfield 4; North Adams 7; Utica, N. Y., 8; Schenectady 9).
CHILD SLAVES OF NEW YORK: Washington, D. C., Nov. 27-Dec. 2.
CIGLIANI, ALICE: Muskegon, Mich., Nov. 28; Battle Creek 29; Toledo, O., 30; South Bend, Ind., Dec. 1; Gotham 2; Marion 4; Huntington 5; Fort Wayne 6; Van Wert 7; Bowling Green, O., 8; Lima 9.
CONFESSIONS OF A WIFE (A. H. Wood, mgr.): New York city Nov. 28-Dec. 2.
CONNERS, ROBERT: Bridgeport, Conn., Nov. 28, 29; Albany, N. Y., 30-Dec. 2; Trenton, N. J., 3-5.
CRANK WILLIAM H.: Chicago, Ill., Nov. 28-Dec. 2.
CREAKING HERRINGTON (Morrice Campbell, mgr.): Detroit, Mich., Nov. 27-Dec. 2.
CURTIS' LAST FIGHT (Frank G. Rhodes, mgr.): Louisville, Ky., Nov. 28-Dec. 2; Indianapolis, Ind., 4-6; Terre Haute 7-8.
DAGWOOD: Springfield, Mass., Nov. 27, 28; Hartford, Conn., 29; New Haven 30; New Britain Dec. 1; Waterbury 2.
DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Wilmington, Del., Nov. 27-29; Camden, N. J., 30.
DAVID HARUM (Julius Cahn, mgr.): New York city Nov. 27-Dec. 2.
DAVID HARUM (Julius Cahn, mgr.): Forest City, Pa., Dec. 2; Fort Jervis, N. Y., 28; Paterson, N. J., 30-Dec. 2.
DE GRASSE, JOSEPH: Ft. Worth, Tex., Nov. 30.
DOONE, ALLEN (Kennedy and Westfall, mgrs.): Torrington, Conn., Nov. 28; Danbury 29; Middletown 30; New Britain Dec. 1; Dec. 1, New Bedford, Mass., 2; Providence, R. I., 4-9.
DORA THORNE (A. Harry Mayo, mgr.): Gloversville, N. Y., Nov. 28; Ilion 29; Watertown 30; Fulton Dec. 1; Oswego 2; Hamilton 4; Canastota 5; Wellsboro 6.
DORA THORNE (C. Rowland and Clifford, mgrs.): Prescott, Ark., Nov. 28; Hope 29; Texarkana 30; Marshall, Tex., Dec. 1; Shreveport, La., 2; Dallas 3; Natchtotchi 5; Alexandria 6; Marksaville 8; Baton Rouge 9.
DORA THORNE (D. L. E. Pond, mgr.): Grinnell, Ia., Nov. 28; Newton 29; Perry 30.
DOUGLAS, FRANK (E. J. Caskill, mgr.): Potomac, Va., Cal., Nov. 28; Vacoila 29; Hanford 30; Madras Dec. 1; Fresno 2; Santa Cruz 4; Watsonville 5; Hollister 6; San Jose 7, 8.
DORA THORNE (H. D. G. Hartman, mgr.): Cambridge, Md., Nov. 28; Norfolk, Del., 29; Salisbury, Md., 30; Trenton, N. J., Dec. 1; 2, Wilmington, Del., 4-6; Camden, N. J., 7-9.

DRAZ, JANE (Jos. Kling, mgr.): Marion, Ind., Nov. 2.
D. Hartford City 20, Anderson 30, Matthews Dec. 1, Springfield, O., 2.
D'ORSEY, LAWRENCE: Boston, Mass., Nov. 6-26, Providence, R. I., 27-Dec. 2.
DONALD, E. L. (E. L. Ska, mgr.): Ketchikan, Alaska, Jan. 28, Emmetsburg 20, Mason City 30, Charles City Dec. 1, Waterloo 2, Cedar Rapids 4.
DOWN WHERE THE COTTON BLOSSOMS GROW: Ambler, Ill., Nov. 29, Sterling 30, Sandwich Dec. 2.
DRAKE, J. W. (J. W. Ska, mgr.): Philadelphia, Pa., Nov. 20-Dec. 2.
EDISON, ROBERT (H. R. Harris, mgr.): Madison, Wis., Nov. 28, Rockford, Ill., 29, Milwaukee, Wis., 30-Dec. 2.
EAST LYNNE (Walter J. McDonald, mgr.): Bellevue, Nov. 28, Chillicothe 20, Quansah 30, Chidress Dec. 1, Clarendon 2, Vernon 4.
ELLIOTT, MAXINE: Washington, D. C., Nov. 27-Dec. 2.
ECKERSON, MARY (Sam'l Lewis, mgr.): Newark, N. J., 28, Crooksville 20, Zanesville 30, Lancaster Dec. 1, Nelsonville 2.
EMERY, EDWIN T.: Portland, Ore., Nov. 27-Dec. 2.
EVEN HOLDEN (W. E. Scammon, mgr.): Goshen, Ind., Nov. 28, Daguerre, Mich., 29, Benton Harbor 30, Michigan City 30, Dec. 1.
HAMMOND 3, Aurora, Ill., 4, Ottawa 5, Dixon 6, Sterling 7, Morrison 8, Clinton, Ia., 9.
FABIO ROMANI: Prairie, Neb., Nov. 28, Madison 30, Dec. 1.
FANTASMA: New York city Nov. 27-Dec. 2.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Baltimore, Md., Nov. 27-Dec. 2.
FATTY FELIX (Bert Jacobs, mgr.): Wauson, Ind., Nov. 28, Auburn 30, Delphos, O., Dec. 1, Mansfield 2.
FAUST (Porter J. White's): Kearney, Neb., Nov. 27, Hastings 20, Grand Island 30, Onawa Dec. 1, Worthington, Minn., 2, Sioux Falls, S. D., 3, Fairmount 4, New Elm 5, St. Peter 6, Manchester 7, Fairbairn 8.
FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 25-indefinite.
FIGHTING FATE: Cincinnati, O., Nov. 26-Dec. 2.
FISHER, EDWARD AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Buffalo, N. Y., Nov. 27-Dec. 2, Boston, Mass., 4-23.
FOR HER BAKE (Louis A. Elliott, mgr.): Anamosa, Iowa, Nov. 28, Natrona 30, Vinton 30, Dec. 1.
FOR HIS BROTHER'S BLOOD (O. S. Sears, mgr.): New York city Nov. 27-Dec. 2.
FRANKENFIELD, LAURA (Leon A. Gibson, mgr.): Aberdeen, Minn., 29, Redfield 30, Watertown Dec. 1, Flandreau 2, Sioux Falls 11.
FUNNY MR. DOOLEY: Boone, Ia., Nov. 23, Marshalltown 20, Des Moines 30-Dec. 2, St. Paul, Minn., 3-6.
GALLAND, BERTHA: Washington, D. C., Nov. 27-Dec. 2.
GALLATIN, ALBERTA (Kane, Shipman and Colvin, mgrs.): Wichita, Kan., Nov. 30.
GILMORE, BARNY (Havlin and Nicolai, mgrs.): Chicago, N. Y., 28, Des Moines, Iowa, 29, 4-6.
GILMORE, PAUL (Julius Murry, mgr.): Darlington, S. C., Nov. 29, Charleston 30, Savannah, Ga., Dec. 1, Jacksonville, Fla., 2, Tampa 4, St. Augusta 5, Macon, Ga., 6, Athens 7, Columbus 8, Montgomery, Ala., 9.
GIRL OF THE STREETS (Laura Alberta Decker and Veronea, mgrs.): Hoboken, N. J., Nov. 26-28, Elizabeth 30-Dec. 2, Trenton 4-6, Paterson 7.
GOODWIN, NAT C.: Boston, Mass., Nov. 20-Dec. 2.
GRAY, JULIA: Red Oak, Ia., Nov. 28, Villaca 20, Creston 30, Tarkio, Mo., Dec. 1, St. Joseph 2, Keosauqua 3, Kan., 4, Olathe 5.
GRIFFITH, JOHN (C. W. Farnsworth, mgr.): Aurora 20, Valparaiso, Ind., 30, Waukegan, Ill., Dec. 1, Beloit, Wis., 2, Dixon, Ill., 4, Clinton, Ia., 5, Davenport 6, Iowa City 7, Muscatine 8, Ottumwa 9.
HAGGETT, JAMES K. AND MARY MANNERING (New York city Sept. 25-indefinite).
HALL, BERT (Ed. Fiske, mgr.): Philadelphia, O., 4-6, Nov. 12-Dec. 2, Milwaukee, Wis., 3-6.
HALL, JESSIE MAE'S (St. Louis, Mo., Nov. 28-Dec. 2, Chicago, Ill., 3-23).
HARTFORD, JAMES (F. Lawrence Weber, mgr.): Wazabachie, Tex., Nov. 28, Cobscook 22, Waco 30, Dallas Dec. 1, 2, Ft. Worth 4, Temple 5, Austin 6.
HARRIS HANSON (James T. McAlpin, mgr.): Huntsville, Nov. 28, New Franklin 20, Clinton 30, Windsor Dec. 1, Appleton 2, Minden Mines 3, Liberal 4, Adrian 5, Rich Hill 6, Jasper 7, Columbus, Kan., 8, Scammon 9, West Mineral 10.
HARRIS, VIRGINIA: New York City Nov. 27-indefinite.
HARTIGAN, W. H.: Mayville, Ky., Nov. 27-28.
HAPPY HOOLIGAN: Chicago, Ill., Nov. 26-Dec. 2.
HEARTS OF GOLD (Philo S. Smith, mgr.): Cleveland, O., Nov. 27-Dec. 2, Detroit, Mich., 4-6.
HENDRICKS, BEN: Vermillion, S. D., Nov. 28, Ellipton 20, Sioux City 30, Wayne, Neb., Dec. 1.
HER FIRST FALSE STEP: Philadelphia, Pa., Nov. 27-Dec. 2.
HER ONLY SIN (Lincoln J. Carter's): Red Oak, Ia., Nov. 28, Villaca 20, Creston 30, Tarkio, Mo., Dec. 1.
HIGGINS, DAVID: Pittsburgh, Pa., Nov. 27-Dec. 2.
HIS FATHER'S SIN (Jed Carter, mgr.): Spencer, Ia., Nov. 28, Kingsley 30, Holstein Dec. 1, Schnell 2, Sac City 4, Lake City 6, Lehighville 6, Fonda 7, Sioux Falls 8, Brainerd 11.
HOLLAND, MILDRED: Superior, Wis., Nov. 28, Duluth, Minn., 29, Brainerd 1-6.
HOME FOLKS: Pittsburgh, Pa., Nov. 27-Dec. 2.
HONEST HEARTS (Klint and Gaszco, props.): Hartford 4, Tulare 5, Porterville 6, Visalia 7, Madera 8, Fresno 10, Stockton 14.
HOOLIGAN IN NEW YORK (Frasce and Brown, mgrs.): Ft. Smith, Ark., Dec. 1, Russellville 2, Searcy 3.
HOOLIGAN'S TROUBLES (A. J. Aylesworth, sole owner and mgr.): Red Bluff, Cal., Nov. 28, China 20, Grass Valley Dec. 1, Colfax 2, Sacramento 3, Woodland 4, Napa 5, Petaluma 7, Vallejo 8, Oakland 9.
HOOLIGAN'S TROUBLES (Southern: M. A. Massey, mgr.): New Orleans, La., Nov. 27-Dec. 2.
HOW BAXTER BUTED IN: Rochester, N. Y., Nov. 27-Dec. 2.
HOW HEARTS ARE BROKEN (J. E. Clifford, mgr.): Elizabeth, N. J., Nov. 27-29.
HUMAN HEARTS (Eastern: Jeanne M. Blanchard, mgr.): Chester, Pa., Nov. 28, Havre de Grace, Md., 29, Boston, Pa., 30, Salem, N. J., Dec. 1, Atlantic City 2.
HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Mt. Vernon, Ill., Nov. 28, Mattoon 20, Champagne 30, Terre Haute, Ind., Dec. 1.
HUNTING, THE (Harry Dail, mgr.): McKeesport, Pa., Nov. 27-29, Du Bois 30, 2, Saksadd 3.
IN OLD VIRGINIA: Painesville, Wis., Nov. 28, Plattville 20, Darlington 30, Monroe May 1, Edgerton 2.
IN THE BISHOP'S CARRIAGE: Terre Haute, Ind., Nov. 27-Dec. 2, Grand Rapids, Mich., 30, Kalamazoo, Dec. 1, Ft. Wayne, Ind., 2.
I. O. U.: Columbus, O., Nov. 27-29, Toledo 30-Dec. 2.
IRWIN, MAY: Indianapolis, Ind., Nov. 28, Columbus, O., Dec. 1.
JAMES LOUIS 11.
JEFFERSON, THOMAS: Norfolk, Va., Nov. 30.
JERRY FROM KERRY: Grand Forks, N. D., Nov. 20, Roseland 30, Sandon Dec. 1, Fairbanks, Wash. 2, Harrington 4.
KALIC, BERTHA (Harrison Grey Fiske, mgr.): New York city Oct. 23-Dec. 9.
KING OF TRAMPS (Eastern: Empire Amusement Co., mgrs.): Boonville, N. Y., Nov. 28, Camden 20, Gloversville 30, Baldwinville Dec. 1, Fulton 2, C. O. Burlington 3, Blenheim 4, 7, Towanda, Pa., 8, Waverly 9.
KNOTT, ROSSELL (Kane, Shipman and Colvin, mgrs.): Salt Lake, U., Nov. 27, Brigham 20, Ordesh 30, Park City 30, Dec. 1, Provo 2, Grand Junction 3, Co. 4, Colville 5, Salida 6, Canon City 7, Pueblo 8, Colorado Springs 9.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Galveston, Tex., Nov. 28, Houston 29, 30, San Antonio Dec. 1.
LOMAINE, ROBERT: New York city Sept. 5-indefinite.
LOMTER, WRIGHT (Wm. A. Brady, mgr.): At Longmead, Ga., Nov. 27-Dec. 2, Birmingham, Ala., 4-6.
LOMAINE, FREDERICK (Jack Asmet, mgr.): Baton Rouge, La., 28-Dec. 1, New Roads 2, 3, Portquemeine 4, 5.
LURED FROM HOME (A. H. Woods, mgr.): Providence, R. I., Nov. 27-Dec. 2.
LYMAN, TWEED (J. W. Massey, mgrs.): South McAlester, 1, 2, Muskogee 20, Wagoner 30, Vinita Dec. 1, Coffeyville, Kan., 2.
MACDOWELL, MELBOURNE (Dean Raymond, mgr.): Lancaster, Pa., Nov. 28, Wilmington, Del., 29, Rochester, Pa., 30, Canton 1, Dec. 2.
MACPADDEN'S FLATS (Thos. H. Henry, mgr.): Des Moines, Ia., Nov. 26-28, Rock Island, Ill., 30, Peoria Dec. 1.
MCKINLEY, MABEL: Syracuse, N. Y., Dec. 27-29, Rochester 30.
MALLORY, CLIFTON (A. H. Hartor, mgr.): Wells, N. Y., Dec. 7-9.
MANSFIELD, RICHARD: San Francisco, Cal., Nov. 20-Dec. 2.
MANSFIELD THROUGH GEORGIA (Chas. H. Green, mgr.): Dayton, O., Nov. 27-29, Columbus 30-Dec. 2.
MASON AND MASON (Broadhurst and Currie, mgrs.): Chicago, Ill., Nov. 27-Dec. 2, Milwaukee, Wis., 4-9.
MAUD MULDER (L. D. Blundell, mgr.): Clinton, N. Y., Dec. 2, Burlington 3, Atlantic City Dec. 1, Astbury Park 2, Tarrytown, N. Y., 4, Walden 5, Fishkill 6, Schenectady 8, Herkimer 9.
MELVILLE, BOSE (J. H. Stirling, mgr.): Milwaukee, Wis., Nov. 28-Dec. 2, Clinton, Ia., 4, Des Moines 5, O., Dec. 1.
MILKRED AND ROULERE (Jno. M. Hickey, mgr.): Milford, Del., Nov. 28, Elkton 20, Alexandria, Va., 30.
MILKRED AND ROULERE (Jno. M. Hickey, mgr.): Milford, Del., Nov. 28, Elkton 20, Alexandria, Va., 30.

NOV. 27-28. LA CRUZ, mgr.: St. Paul, Minn.
NOV. 27-28. LA CRUZ, Wm., 30, Clinton, Ia., Dec. 1, Rock Island, Ill., 2, Des Moines, Ia., 4, Sioux City & Minneapolis, Minn., 6-9.
MORE TO BE FITTED THAN SCORPED: Cincinnati, O., Nov. 27-Dec. 1.
MORTIMER LILLIAN (No Mother to Guide Her; Decker and Veronesi, mngs.): New Haven, Conn., Nov. 27-28, Hartford 30-Dec. 2.
MORTONS THE FOUR (Percy G. Williams, mgr.): Baltimore, Md., Nov. 30-Dec. 2, Pittsburgh, Pa., 4-9.
MRS. LEFFINGWELL'S BOOTS: Boston, Mass., Nov. 27-Dec. 11.
MRS. TEMPLE'S TELEGRAM: Newark, N. J., Nov. 27-Dec. 11.
MRS. WIGGS OF THE CARRIAGE PATCH: Bay City, Mich., Nov. 28, Jackson 20, Sandusky 30, Akron Dec. 1, Erie, Pa., 2, Cleveland, O., 4-6.
MURPHY TIM: Burlington, Ia., Dec. 1.
MURRAY MARY MACY (Ollie Mack and Joe W. Spears, mngs.): Para, Ind., Nov. 28, Huntington 30, Ft. Wayne 30, Kokomo Dec. 1, Lafayette 2, Chicago, Ill., 3-6.
MY TON BOY GIRL (H. H. Winchell, mgr.): Detroit, Mich., Nov. 28, Buffalo, N. Y., 3-5.
MY WIFE'S FAMILY (Western: W. McGovern, mgr.): Mason City, Ia., Nov. 28, Hampton 20, Ft. Dodge 30, Boone Dec. 1, Grinnell 2.
N. W. WIFE AND FAMILY (Eastern: F. W. Cooke, mgr.): Elvira, O., Lorain 20, Ashland 30, Medina Dec. 1, Akron 2.
NELS NELSON (Perry and Presady, mngs.): Thief River Falls, Minn., Nov. 28, McIntosh 30, Bagley Dec. 1, Bemidji 2, Black Duck 4, Walker 5, Akeley 6, Faribault 7.
NETHERBOLLE OLGA (C. B. Dillingham, mgr.): New York city Nov. 27-Indefinite.
NOT LIKE OTHER GIRLS (Frederick Schwartz, mgr.): Oklahoma, Okla., Nov. 27, 28, Ardmore, I. T., 30, Muskogee 30, Lawton, Okla., 3-5.
NETTIE THE NEWSBOY (Gould and Freed, mngs.): Barnsbrough, Pa., Nov. 28, Johnstown 20, Harrisburg 30-Dec. 2.
OLCOOT CHAUNCEY (Augustus Piton, mgr.): Rochester, N. Y., Nov. 28, Syracuse 30-Dec. 1, Olean 2, Buffalo 3, Lyons 4, Lawrence 5, Hancock, Kan., Dec. 2, Marysville 4, Beatrice 5, Sabetha 6, Seneca 7, Centralia 8, Holton 9.
ON THE BRIDGE AT MIDNIGHT (Eastern: Kilint and Gasolo, props.; Fred Walton, mgr.): Boston, Mass., 30, Pittsburg Dec. 1, Marlboro 2.
ON THE BRIDGE AT MIDNIGHT (Western: Kilint and Gasolo, props.; Daniel Reed, mgr.): Reno, Nev., Nov. 28, Orden, U. 20, Salt Lake City 30-Dec. 2, San Diego, Cal., 7, Pasadena 8.
ONE OF THE MANY (Pottersburg, Pa., Nov. 30, New Rochelle, N. Y., Dec. 1, Portchester 2, Poughkeepsie 4, Hudson 5, Kingston 6, Troy 7, C. Coches 9.
O'NEILL, JAMES (Edgar Forrest, mgr.): Craville, N. Y., Nov. 28, Randolph, Vt., 29, Burlington 30, Montpelier Dec. 1, Barrie 2.
OUR NEW MINISTER (Miller and Conyers, mngs.): Ashtabula, O., Nov. 28, Warren 20, Erie, Pa., 30, Youngstown, O., Dec. 1, Sharon 2, Canton 4, Salineville 5, West Castle, Pa., 6, Greenville 7, Meadville 8, Oil City 9.
OVER NIAGARA FALLS (B. H. Newcomb, mgr.): Ft. Worth, Tex., Nov. 28, Sherman 20, Greenville 30.
OVER NIAGARA FALLS (A. John P. Barrett, mgr.): Aberdeen, Pa., Nov. 28, Marys 30, Brockwayville Dec. 1, Emporium 2.
PAIGE, MABEL (Henry F. Willard, mgr.): Sumter, S. C., Nov. 28, Georgetown 20, Columbia 30, Chester Dec. 1, Concord, N. C., 2, Charlotte 4, Salisbury 5, Asheville 6, Spartanburg, S. C., 7, Anderson 8, Charleston 9.
PATTON, W. B. G. M. Stout, mgr.: Cherryvale, Kan., Nov. 28, Coffeyville 20, Munciego, I. T., 30, South Alexander Dec. 1, Shawnee, Okla., 2, Oklahoma City.
PECK'S BAD BOY (Heath and Farren, mgr.): New Comerstawa, O., Nov. 28.
PRETTY PRIGGY: Loganport, Ind., Nov. 28, Bedford 2, Jacksonville 3, Terra Haute 4, Brazil 5, Parla, Ill., 6, Maton 7, Effingham 8, Evansville, Ind., 9.
QUEEN OF THE CONVICTS: Boston, Mass., Nov. 27-Dec. 2, Milford, Mass., 4-9.
QUEEN OF THE HIGHBINDERES (A. H. Woods, mgr.): Newark, N. J., Nov. 27-Dec. 2.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Toledo, O., Nov. 28-29, Columbus 30-Dec. 2.
QUINCY DAVID SAWYER: Keokuk, Ia., Nov. 28, Canton, Ill. 30.
RALPH, MARGARET: Ottumwa, Ia., Nov. 30.
RAY, JOHNNY AND EMMA: Brooklyn, N. Y., Nov. 27-Dec. 2.
RIP VAN WINKLE (Chas. F. Eller, mgr.): Crystal Springs, Miss., Nov. 28, Brook Haven 20, Jackson 30.
ROBERTS, FLORENCE (E. V. Giroux, mgr. Sioux Falls, S. D., Nov. 28, Sioux City, Ia., 29, Des Moines, Omaha, Neb., 1, Lincoln 4, St. Joseph, Mo., 5, Topeka, Kan., 6, Kearney City, Ark., 7.
ROBBIN, KLEANOR (Lislier and Co., mngs.): Memphis, Tenn., Nov. 27, 28, Nashville 20, Louisville, Ky., 30-Dec. 2, Chicago, Ill., 4-17.
ROMAN (Seacrest, Tex., Nov. 28, Lake Charles 29, Alexandria 30.
RUDOLPH AND ADOLPH: Upper Sandusky, O., Nov. 28, Lima 20, Marion 30, Kenton Dec. 1.
SHADOWS OF SIN (G. H. Hamilton, mgr.): Wilmington, N. C., Dec. 2, Columbia, S. C., 9.
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Sacramento, Cal., Nov. 28, Oakland 29, 30, Santa Clara Dec. 1, San Francisco 3-9.
SHEA THOMAS (N. W. Zimmerman, mgr.): Philadelphia, Pa., Nov. 27-Dec. 2, Washington, D. C., 4-6.
SHERLOCK HOLMES (Gus Rothner and Robt. Campbell, mngs.): Atlantic City, N. J., Nov. 29, Lancaster, Pa., 30, Harrisburg 30, Phoenixville Dec. 1, Plainfield, N. J., 2.
SI FLUNKARD (W. A. Junker, mgr.): Independence, Kan., Nov. 28, Columbus 20, Webb City, Mo., 30, Waverly, Mo., Dec. 1, Joplin, Mo., 2.
SI STEEBINS (Gilman and Wenker, mngs.): Peshkall, N. Y., Nov. 28, Kingston 30, Hindes Dec. 2.
SKINNER, OTIS (Will R. Antiel, mgr.): Chicago, Ill., Nov. 27-Dec. 11.
SLAYERS OF MINE (L. J. Davis, mgr.): Peru, Ind., Nov. 30, Elletts, Ill., Dec. 2, Aurora 3, Rockford 4, Ottawa 6, Moline 8, Danport, Ia., 9.
SOTHERN-MARLOWE: Boston, Mass., Nov. 27-Dec. 16.
BOWING THE WIND: Texasiana, Tex., Nov. 28, Memphis, Tenn., 20, Nashville 30.
SULLY DANIEL (Wm. D. Emerson, mgr.): Lorain, O., Nov. 28, Akron 20, Newark 30, Parkersburg, W. Va., Dec. 1, Sistersville 2.
SWEET CLIMAX (St. Jose, Kan., Nov. 28, 29, Topeka 30, Wichita 30, Kansas City, Ark., 3-6, Blackwell, Okla., 4, Enid 5, Perry 6, Guthrie 7, Oklahoma City 8, So. McAlester 9.
TAMING A HUSBAND: Marietta, Ga., Nov. 28, Monrovia 20, Eatonton 30, Louisville Dec. 1, Statesboro 2.
TEXAS: St. Louis, Mo., Nov. 30-Dec. 2, Altan, Ill., 3.
THE ARRIVAL OF KITTY: Batavia, N. Y., Nov. 28, Palmyra 20, Newark 30.
THE BLANKING MACHINE (Harry Shannan, mgr.): Edinburg, Ill., Nov. 27, Murphy Dec. 1, Collinsville 2, Red Bud 3, Marissa 4, Troyboro 5, Johnson City 6, Carterville 7.
THE COLLEGE WIDOW (Eastern: Henry W. Savage, mgr.): Philadelphia, Pa., Dec. 1-16.
THE COLLEGE WIDOW (Western: Henry W. Savage, mgr.): Salt Lake, U., Dec. 1, 2, San Francisco, Cal., 4-23.
THE COUNTY CHAIRMAN (Maclyn Arbuckle and Jos. E. Luckett, mngs.): Boston, Mass., Nov. 13-Dec. 2.
THE CRIME OF JUSTICE: Renova, Pa., Nov. 28-Dec. 2.
THE CURSE OF DRINK: Philadelphia, Pa., Nov. 27-Dec. 2.
THE DARLING OF THE GODS: Cleveland, O., Nov. 27-Dec. 2.
THE DEVIL'S AUCTION: Kansas City, Kan., Nov. 28, Winifred 20, Wellington 30, Wichita Dec. 1, 2, Hutchinson 4.
THE DUKE OF KILLCRANKIE (Archle L. Shepard, mgr.): Kalamaqua, Mich., Nov. 28, Battle Creek 20, Bedford 30, South Bend Ind., Dec. 1, Gobson 2, Marion 4, Huntington 5, Ft. Wayne 6, Van Wert, O., 7, Bowling Green 8, Lima 9.
THE ELEVENTH HOUR (Charles A. Sellon, mgr.): Connelville, Pa., Nov. 28, Greensburg 30, Blairsville 30, Dec. 1, Altoona 2, Erie, Pa., 3.
THE ERRAND BOY (P. H. Sullivan Amusement Co., mngs.): Buffalo, N. Y., Dec. 4-9, Toledo, O., 10-13.
THE ETHERNAL CITY (C. Weis, mgr.): Burlington, Ia., Nov. 30.
THE GREAT WITNESS (Edmund Manley, mgr.): Hamiton, Can., Nov. 27, 28, Kingston 20, Ottawa Dec. 2.
THE FATAL WEDDING: Nebraska City, Neb., Nov. 28, Grand Island 20, Hastings 30, Kearney Dec. 1, North Platte 2.
THE PLANNING ARROW (W. F. Jackson, mgr.): Holyoke, Mass., Nov. 28, New Britain, Conn., 30, Bridgeport Dec. 1, 2.
THE GENIUS AND THE MODEL (S. Goodfriend, mgr.): St. Louis, Mo., Nov. 27-Dec. 2, Buffalo, N. Y., 3.
THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Boone, Ia., Nov. 28, Marshalltown 20, Des Moines 30-Dec. 1, St. Paul, Minn., 3-9.
THE HEART OF CHICAGO (John Whiteley, mgr.): Bedford, Mass., Nov. 28, Washington 20, Columbus 30, Rushville Dec. 1, Richmond 2.
THE HEART OF MARTLAND: Baltimore, Md., Nov. 27-Dec. 2, Newark, N. J., 4-9.
THE HEIR TO THE HOORAI: St. Louis, Mo., Nov. 28, Dec. 1, 2, 3, 4.
THE HOLY CITY (East: Gordon and Bennett, props.; Edward Taylor, mgr.): Johnsonburg, Pa., Nov. 27-Dec. 2.

23, Titusville 29, Franklin 2, Union City 1, Union City 2, Oil City 4, Erie 5, North East 4, Dunkirk, N. Y., 2, Westfield 4, Jamestown 3.
THE HOLY CITY (West): Gordon and Bennett, props.; Henry M. MacCallister, mgr.; Hillsburg, Wis., Dec. 29, 28; Madison 29, Stevens Point 29, Grand Rapids 2, Marchfield 4, Warsaw 5, Merrill 6, Turin Hawks 7, Rhinelander 4, Antigo 9, Manitowish 11, Ashgosh 12.
THE HOUSE OF THE COCK (East): Cohen, mgr.; Dwight, Ill., Nov. 28; Streator 29, Rockford 30, Joliet Dec. 1, Morris 2, Gilman 4.
THE HOUSE OF MYSTERY (Mittenthal Brothers, Amusement Co., mgrs.): Pittsburgh, Pa., Nov. 27-Dec. 2.
THE IRISH PAWN BROKERS (Ollie Mack and Joe W. Spears, mgrs.): Cherokee, Ia., Nov. 28, Boone 29, Cedar Rapids 30, Iowa City Dec. 1, Muscatine 1, Davenport 2, Fairfield 4, Ottumwa 5, Oskaloosa 6, Des Moines 7-9.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Scranton, Pa., Dec. 27-29, Wilkes-Barre 30-Dec. 2.
THE LITTLE HOUSE BOBBERY (G. Stuart Brodack, mgr.): Pontiac, Mich., Nov. 30, Ithaca Dec. 1, Bay City 2, Charles 3.
THE LITTLE GRAY LADY: Atlantic City, N. J., Nov. 28.
THE LION AND THE MOUSE: New York city Nov. 20-Indefinite.
THE LITTLE HOMESTEAD (Wm. McCauley, mgrs.): Jonesboro, Ark., Nov. 28, Faragoud 29, Poplar Hill, Mo., 30, Chicago 30, Cairo, Ill., 4, Ann 5, Marion 6, Murphysboro 7, Carbondale 8, Edwardsville 11.
THE MISSOURI GIRL (Eastern): Geo. Bodae, mgr.; Vandalia, Ill., Nov. 28, Hannsboro Dec. 1, St. Louis 2, W. Va. 3, Westville 4, 5, Beaver Falls, Pa., 6, Ellwood City 7, East Palestine, O., 8, Lisbon 9.
THE MISSOURI GIRL (Western): Merle H. Norton, mgr.; Westminster, Cal., Nov. 28, Bellingham 29, Waco 30, Anacortes 30, Novato-Woodley 31, Mt. Vernon Dec. 1, Everett 2, Olympia 3, Mukogum 4, Montesano 5, Centralia 6, Chehalis 7, Vancouver 8, Seattle 9.
THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Carbondale, Ill., Nov. 28, Murphysboro 29, Cape Girardeau 30, Anna Dec. 1, Cairo 2, St. Charles 3, Du Quoin 4, Mt. Vernon 5, Flora 6, Decatur 7, Hannibal 8, Alton 9.
THE HUMMY AND THE HUMMING BIRD (Julius Murray, mgr.): Niagara Falls, N. Y., Nov. 28, Oil City, Pa., 29, Youngstown, O., 30, Titusville, Pa., Dec. 1, Bradford 2, Warren 4, St. Marys 5, Johnstown 6, Erie 7, Canton 8, Newbury 9.
THE NINETY AND NINE: Jersey City, N. J., Nov. 27-Dec. 2, Pittsburgh, Pa., 4-9.
THE OLD CLOTHES MAN: Akron, O., Nov. 28, Alliance 29, Sharon, Pa., 30, Niles, O., Dec. 1, Youngstown 2.
THE PRODIGAL SON: New York city Nov. 27-Dec. 2.
THE PLAYER MAID: Thomasville, Ga., Nov. 28, Bainbridge 29, Albany 30, Americus Dec. 1, Cordale 2.
THE PUNKIN HUSKER (W. T. Derthick, mgr.): Ponca City, Okla., Nov. 28, Perry 29, Guthrie 30, Pawnee Dec. 1, Kingfisher 2, Shawnee 4, Oklahoma City 5, Gainesville, Tex., 6, Sherman 7, Denison 8, Broken Arrow 9.
THE REDEMPTION OF DAVID CORSON (Harry Doel Parker, mgr.): Columbus, O., Nov. 28, Zanesville 29, Lima 30, Toledo Dec. 1, Indianapolis, Ind., 4, Piquette, 5, Richmond, Ind., 6, Marion 9, N. Y., 10.
THE SERIO-COMIC GOVERNESS: Holyoke, Mass., Nov. 30.
THE SIGN OF THE CROSS (No. 1: R. G. Cramer, mgr.): Philadelphia, Pa., Nov. 27-Dec. 2, Harrisburg 4, York 5, Altoona 6, Johnstown 7, McKeesport 8, Pottsville 9.
THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Phillipsburg, Pa., Nov. 28, Altoona 29, Puxantown 30, Leeburg Dec. 1, Sewin 2, Jeanette 4, Leeburg 6, Cambridge 7, Cumberland, Md., 7.
THE SMART SET: Kansas City, Mo., Nov. 28-Dec. 2.
THE STREET SINGER: St. Louis, Mo., Nov. 28-Dec. 2.
THE SUNNY SOUTH (J. C. Rockwell, mgr.): Canton, N. Y., Nov. 28, Adams 29, Oswego 30, Rome Dec. 1, Watertown 2.
THE TWO SISTERS (C. H. Smith, mgr.): Nashua, N. H., Nov. 28, Concord 30, Rutland, Vt., Dec. 1, Keene 2, Dover 3.
THE UNWRITTEN LAW: Lynchburg, Va., Dec. 1, Petersburg 2, Rocky Mount, N. C., 4, Goldsboro 5, Tarboro 6, Greenville 7, Raleigh 8.
THE VILLAGE PARSON: Titusville, Pa., Nov. 28, Sandusky, Ill., Nov. 29, Johnstown Dec. 1, Corey, O., 2, Salamanca, N. Y., 4.
THE VIRGINIAN: Philadelphia, Pa., Nov. 20-Dec. 2, Conn., Nov. 27-29, New Haven 30-Dec. 2, Albany, N. Y., 3.
THE WOMAN IN THE CASE: Rockford, Ill., Nov. 28, Dubuque, Ia., 29, Davenport 30, Moline, Ill., Dec. 1, Clinton 2, Rock Island 3, Muscatine, Ia., 4, Iowa City 5, Cedar Rapids 6, Marshalltown 7, Ottumwa 8, Dubuque 9.
THOU SHALT NOT KILL (Frederick Schwartz, mgr.): St. Paul, Minn., Nov. 26-Dec. 2.
THURSTON ADELAIDE (Francis Hope, mgr.): Springfield, Ill., Nov. 28, Morrison 29, Clinton, Ia., 30, Topeka 31, Kansas City, Pa., Nov. 29, Mauch Chunk 30, Lansford Dec. 1.
TOO PROUD TO BEG (Fred Kimball, mgr.): Camden, N. J., Nov. 27-29, Wilmington, Del., 30-Dec. 2, Tacoma 30.
TRACED AROUND THE WORLD (A. H. Woods, mgr.): Baltimore, Md., Nov. 28-Dec. 2.
TRESCOTT VIRGINIA DREW (Joa. Shipman, mgr.): East Liverpool, O., Nov. 28, Bellaire 30, Canal Dover, Dec. 1, Lima 2.
TWO LITTLE WAIFS: Hagerstown, Md., Nov. 28, Hagerstown, Pa., 29, Columbia 30, Lebanon Dec. 1, Lancaster 2.
TWO MERRY TRAMPS (McVeen and Vetter, mgrs.): Celida, Cal., Nov. 28, Cannon City 29, Rocky Ford 30, Fort Collins 31, La Junta 2.
UNCLE DAN'L (Chas. H. Young, mgr.): Columbus, O., Nov. 27, 28.
UNCLE JOSE PERKINS (Eastern): H. H. Frasse, prop.; Quincy, Ill., Dec. 3, Canton, Mo., 4, Keokuk, Ia., 5, Waterville 6, Lancaster, Mo., 7, Memphis 8, Kansas 9.
UNCLE JOSE PERKINS (Western): H. H. Frasse, prop.; Plattsmouth, Neb., Dec. 1, Lincoln 2, Sioux City, Ia., 3, La Mars 4, Cherokee 5, Sioux Rapids 6, Lawrence, Minn., 7.
UNCLE JOSE PERKINS (D. B. Lewis, mgr.): Sagartonia, N. Y., Nov. 28, Troy 29, Saratoga 30, Gloversville Dec. 1, Utica 2.
UNCLE SI HARKINS (C. S. Primrose, mgr.): Freeport, Me., Nov. 30, Stockton Dec. 1, Dubuque, Ia., 2, Manchester 4, Cedar Rapids 5, Waterloo 6.
UNCLE TOM'S CABIN (Al. W. Martin's): E. S. Martin, mgr.; McKeesport, Pa., Nov. 30, Jeannette Dec. 2.
UNCLE TOM'S CABIN (W. Kibbie, mgr.): Morrison, Ill., Nov. 28, Clinton, Ia., 29, Dubuque 30.
UNCLE TOM'S CABIN (Cook and Robinson's): Hinton, N. Y., Nov. 28.
UNDER SOUTHERN SKIES (Eastern): Harry Doel Parker, mgr.; Newark, N. J., Nov. 27-Dec. 2, Middletown, N. Y., 4, Rondout 5, Troy 6, Albany 7, Smith 8.
UNDER SOUTHERN SKIES (Central): Harry Doel Parker, mgr.; Fulton, Mo., Nov. 28, Moberly 29, Quincy 30, Pittsfield Dec. 1, Jacksonville 2, Springfield 3, Taylorville, Ill., 4, Alton 5, De Soto, Mo., 6, Charleston 7, Poplar Bluff 11.
UNDER SOUTHERN SKIES (Southern): Harry Doel Parker, mgr.; Leadville, Col., Nov. 28, Cripple Creek 29, Victor 30, Pueblo Dec. 1, Colorado Springs 2, Denver 3-5.
VANITY: Toronto, Can., Nov. 27-Dec. 2.
WADDELL HUNTING LAND WATERS (Frank H. Waltera, mgr.): Lock Haven, Pa., Nov. 29, Bellefonte 30, Phillipsburg Dec. 1, Houtdale 2.
WALSH BLANCHE (Wagenhals and Kemper, mgrs.): New York, O., Nov. 28-30, Newark Dec. 1, Zanesville 2, Wheeling 4, Hamilton 5, Lexington, Ky., 6, Louisville 7-9.
WARD HAP (R. D. Stair, mgr.): Kansas City, Mo., Nov. 26-Dec. 2.
WARDHIELD, DAVID: New York city Sept. 2-Indefinite.
WAS SHE TO BLAME: Milbank, S. D., Nov. 28, Shastown 29, Ortonville, Minn., 30, Hanley Falls Dec. 1, Granite Falls 2.
WAS SHE TO BLAME (Eastern): W. A. Brady, mgr.; Denver, Col., Nov. 26-Dec. 2, Cripple Creek 3, Colorado Springs 4, Pueblo 5, Leadville 6, Aspen 7, Grand Junction 8, Provo, U., 9.
WEDDING AND PAKED (Eastern): Sullivan, Harrisburg and Woods, mgrs.; Montclair, N. J., Nov. 28, Nashua, N. H., 29, Manchester 30-Dec. 2, Holyoke, Mass., 4-6, Danbury, Conn., 7, Waterbury 8, Bridgeport 9.
WEDDING AND PARTED (Western: Sullivan, Harrisburg and Woods, mgrs.; Aurora, Ill., Nov. 28, Elgin 29, Altoona 30, Sterling Dec. 1.
WHEELLOCK, JOSEPH: Providence, R. I., Nov. 27-Dec. 1.
WHEN THE WORLD SLEEPS (Mittenthal Bros., mgrs.): Trenton, N. J., Nov. 27-28, Hoboken 30, Camden 31.
WHEN WE WERE TWENTY-ONE (Central): McKeesport, Pa., Nov. 29, Rochester 30, Youngstown Dec. 1, Steubenville 2, Sallville 4, Minerva, O., 5, Canton 6.
WHEN WE WERE TWENTY-ONE (Southern): Cordelle, Ga., Nov. 29, Valdosta 30, Jacksonville, Fla., Dec. 1, Brunswick, Ga., 2, Charleston, S. C., 4, Columbia 5, Augusta, Ga., 6, Griffin 7, Birmingham 8, Selma 9.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Wauson, W. Va., Nov. 28, 29, Watertown 30, Fort Atkinson Dec. 1, Chicago Heights, Ill., 2, 3, Kanebake 4, Hoopston 5, Paxton 6, Bloomington 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

NOT SO BAD HARRY FIRST

Has signed with Chas. E. Blaney for 5 years to be

Featured and Starred

Harry First, Portrayer of Hebrew Characters

WHITE PORTER (J. Howard and Clifford, mgrs.):
Pekin, Ill., Nov. 28, Clinton 20, Jacksonville 30,
Birmingham Dec. 2, Mattoon 4, Charleston 5, Olney 3,
Bedford 7, Birmingham 8.
WHITE DR. WALKER (Montgomery, mgr.): Nov. 28,
Salem 20, Meridian 30, Jackson Dec. 1,
Baton Rouge, La., 3, Vicksburg 4, Shreveport 5,
Marshall, Tex., 5, Pine Bluff, Ark., 7, Little Rock
8, Hot Springs, Ark., 9.
WHY GIRLS LEAVE HOME (Central, Vance and
Sullivan, mgrs.): New York city Nov. 27-Dec. 2.
WHY GIRLS LEAVE HOME (Eastern, Vance and
Sullivan, mgrs.): Canandaigua, N. Y., Nov. 28,
29, Niagara Falls 30, Lockport Nov. 1, Batavia
2.
WHY GIRLS LEAVE HOME (Western, Vance and
Sullivan, mgrs.): Watertown, Wis., Nov. 29, Portage
30.
WHY WOMEN SIN (Jack F. White, mgr.): Glendora,
Mont., Nov. 28, Blamereck, N. D., 29, Fargo 30,
Crookston Dec. 1, Grand Forks 2, St. Cloud, Minn.,
3, Walworth, N. D., 4, Little Falls, Minn., 5,
Barnesville, Minn., 6, Superior, Wis., 7.
WIFE IN NAME ONLY (Garland Gaden, mgr.): At-
lantic City, N. J., Nov. 28, Freeport, N. Y., 29,
Willard, N. Y., 30, (Chas. A. Moore, mgr.): Newark,
N. J., Nov. 27-Dec. 2, Providence, R. I., 4-9, Hart-
ford, Conn., 10-15.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Roanoke,
Va., Nov. 28, Lynchburg 29, Richmond 30, Norfolk
Dec. 1, Newport News 2, Washington, D. C., 3-9.
WILSON, FRANKIE (Lynchburg, Ky., Nov. 27-29, In-
dianapolis, Ind., 30, Ft. Wayne Dec. 1, South
Bend 2.
WOODRUFF, FRANKLIN (Newport, R. I., Nov. 28,
Attleboro, Mass., 29, South Framingham 30, Mar-
blehead Dec. 1, Gloucester 2, New Bedford 3.
YON YONSON (Macon, Mo., Nov. 28, Mexico 29,
Moberly 30.
YORK AND ADAMS (Kilmer, N. Y., Nov. 28, Pitts-
burgh, Pa., 29, Scranton 30, Harrisburg Dec. 1,
Lebanon 2.
YORK STATE POLICE (Fred H. Wright, prop.): Nash-
ville, Tenn., Nov. 26-Dec. 2, Evansville, Ind., 3,
Henderson, Ky., 4.
YORK STATE POLICE (Western): Winnipeg, Man.,
Nov. 27, 28, West Superior, Wis., 30.
YOUNG BUFFALO (New York city Nov. 27-Dec. 2.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I.,
Sept. 4-Indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Fran-
cisco, Cal., Indefinite.
BAKER THEATRE (Rochester, N. Y., Indefinite.
BALDWIN-MELVILLE (New Orleans, La., Sept. 2-
Indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles,
Cal., Aug. 28-Indefinite.
BELASCO AND MAYER (Portland, Ore., Aug. 28-
Indefinite.
BLUON (Fall River, Mass., Indefinite.
BISHOP'S PLACE (Fall River, Cal., Indefinite.
BOWDOIN SQUARE THEATRE (Boston, Mass., In-
definite.
BUFFINGTON (Fall River, Mass., Indefinite.
BURBANK (Los Angeles, Cal., Indefinite.
CALUMET (Chicago, Indefinite.
CASTLE SQUARE (Boston, Mass., Indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Fran-
cisco, Cal., Indefinite.
DARCY AND SPECKS (Philadelphia, Pa., Sept. 4-
Indefinite.
DIEMER (Springfield, Mo., Indefinite.
EMPIRE (Columbus, O., Indefinite.
EMPIRE THEATRE (Boston, Mass., Sept. 4-Indef-
inite.
FOREPAUGH (Philadelphia, Aug. 26-Indefinite.
FRANKLIN SQUARE (Worcester, Mass., Indefinite.
GAGNON-POLLOCK (Roanoke, Va., Indefinite.
GARDEN THEATRE (Fall River, Cal., Indefinite.
GERMAN (Milwaukee, Wis., Sept. 19-Indefinite.
GILMORE (Springfield, Mass., Sept. 4-Indefinite.
GLASER, VAUGHAN (Providence, R. I., Nov. 27-
Indefinite.
GRAND OPERA HOUSE (New Orleans, La., Indef-
inite.
HAMILTON-THOMPSON (Lynn, Mass., Indefinite.
HOLDEN (Indianapolis, Ind., Indefinite.
HUNTINGTON-DE BERN (Lowell, Mass., Indefinite.
IMPERIAL (Fall River, Cal., Indefinite.
KERSHAW-MORRISON (Pawtucket, R. I., Indefinite.
LYCEUM (Cape May, N. J., Indefinite.
LYCEUM (Minneapolis, Minn., Indefinite.
LYCEUM (Troy, N. Y., Indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit,
Mich., Indefinite.
MAJESTIC (San Francisco, Cal., Indefinite.
MARLOWE (Chicago, Ill., Sept. 4-Indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept.
18-Indefinite.
MOROSCO, OLIVER (Los Angeles, Cal., July 10-
Indefinite.
NEW GRAND THEATRE (Salt Lake, U., Indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill.,
Sept. 4-Indefinite.
NOUVEAUTES (Montreal, Can., Indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.):
Brooklyn, N. Y., Aug. 22-Indefinite.
PEOPLE'S THEATRE (Chicago, Ill., Aug. 20-Indef-
inite.
PLAYERS (Chicago, Ill., Aug. 27-Indefinite.
PROCTOR'S FIFTH AVENUE (New York City-Indef-
inite.
PROCTOR'S 12TH STREET (New York city-Indef-
inite.
SHIRLEY, JESSIE (Spokane, Wash., Indefinite.
SNOW, MORTIMER (Troy, N. Y., Aug. 28-Indef-
inite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn,
N. Y., Aug. 21-Indefinite.
THANHOUSER (Milwaukee, Wis., Indefinite.
VALLAMONT (Williamsport, Pa., Indefinite.
WILLIAMS, MALCOLM (Worcester, Mass., Indef-
inite.
THEATRE FRANCAIS (Montreal, Can., Indefinite.
VERNON (Baltimore, Md., Oct. 9-Indefinite.
YORKVILLE (Dave Wells, mgr.): New York city-
Indefinite.

REPERTORY COMPANIES.

AUBREY STOCK (Jos. Edmonston, mgr.): Pottsville,
Pa., Nov. 27-Dec. 2, Reading 4-9.
BENNETT-MOULTON (Ira E. Newall, mgr.): Haver-
hill, Mass., Nov. 27-Dec. 2, Salem 4-9.
BENNETT-MOULTON (Will A. Partello, mgr.): Rock-
land, Mass., Nov. 27-Dec. 2, Ware 4-9.
BENNETT-MOULTON (J. E. Cobcock, mgr.): Eliza-
beth, N. J., Nov. 27-Dec. 2.
BENNETT-MOULTON (A. P. Reed, mgr.): Washing-
ton, Pa., Nov. 27-Dec. 2.
BENNETT SHOW (Billy Bennett, mgr.): West Sel-
ma, Ala., Nov. 27-Dec. 2.
BENTON'S COMEDIANS (Percy R. Benton, mgr.):
Hydra, Okla., Nov. 27-29, Anadarko 30-Dec. 2, Ho-
bart 4-9.
BROCKENRIDGE STOCK (Edwin Barry, mgr.): Mad-
ison, Wis., Nov. 27-Dec. 2, Erie 4-11.
BRENNAN STOCK (Geo. S. Hannford, mgr.): Catalina,
N. Y., Nov. 27-Dec. 2, Ellenville 4-9.
BROWN, KIRK (J. T. Macaulay, mgr.): Beaver Falls,
Pa., Nov. 27-Dec. 2, Erie 4-11.
BUFFINGTON STOCK (Geo. D. Buffington, mgr.): New
Bedford, Mass., Oct. 2-Indefinite.
BUNTING, EMMA (Earl Burgess, mgr.): Canton, O.,
Nov. 27-Dec. 2.
BURKE-MCCANN (M. McCann, mgr.): Canton, O.,
Dec. 4-9, Butler 11-19.
CARBOLL COMEDY (Williamsport, Pa., Nov. 27-Dec.
2.
CHASE-LISTER (Northern, Glenn F. Chase, mgr.):
Scheraga, N. Y., Dec. 4-9.
CHICAGO STOCK (Charles H. Rosekam, mgr.):
Jamestown, N. Y., Nov. 27-Dec. 2.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Mor-
ristown, Pa., Nov. 27-Dec. 2, South Bethlehem 4-9.
CORNEIL, EMMA (W. E. Corneil, mgr.): Charle-
ville, Pa., Nov. 27-Dec. 2, Brownsville 4-9.
CRADOCK-NEVILLE (Charles H. Neville, mgr.):
Massillon, O., Nov. 27-Dec. 2.
DE VONDE, CHESTER (Phil Levy, mgr.): York,
Pa., Nov. 27-Dec. 2.
DE FEW-BURDETTE STOCK (Thomas E. De Fe-
w, mgr.): Sparta, N. J., Nov. 29-Dec. 2.
DILGER-CORNEIL STOCK (Charlel, Pa., Nov. 27-
Dec. 2.
ECLIPSE STOCK (Platonia, Tex., Nov. 26-28.
EMERY STOCK (Newark, O., Nov. 27-Dec. 2.
EMPIRE STOCK (Joe Rosenthal, mgr.): Stratford,
Conn., Nov. 27-Dec. 2, Berlin 4-9.
EMPIRE THEATRE (J. E. Carven, mgr.): Seattle,
Wash., Dec. 2-30.
ERWOOD STOCK (R. J. Erwood, mgr.): East Pale-
stine, O., Nov. 28, Leetonia 29, Lisbon 30-Dec. 2.
EWING, GERTRUDE (Palestine, Tex., Nov. 27-Dec.
2, Gilmer 4-9, Corsicana 7-9.
FENBERG STOCK (Geo. Fenberg, mgr.): Lynn,
Mass., Nov. 27-Dec. 2, Lawrence 4-9.
FENBERG STOCK (Will Deason, mgr.): Pittsfield,
Mass., Nov. 27-Dec. 2, Me. Nov. 27-Dec. 2.
FLEMING, MAY (Portland, Me., Nov. 27-Dec. 2.
FLEMING, MAY (H. Gracy, mgr.): Hamilton,
Pa., Nov. 27-Dec. 2, Pottsville 4-9.
FLYNN, JOSEPH J. (Stock, Eastern): Ralph A.
Ward, mgr.: Salem, Mass., Nov. 27-Dec. 2.
FRANKLIN COMEDY (Central City, Neb., Nov. 27-
Dec. 2.
FULTON BROTHERS' STOCK (Jesse B. Fulton,
mgr.): Atchison, Kan., Nov. 26-Dec. 3.
GLICK STOCK (Henry Glick, mgr.): Starkville, Fla.,
Nov. 27-29, West Point 30-Dec. 2.
GUY STOCK (Hamilton, Ind., Nov. 27-Dec. 2.
HALL, DON C. (Wilmington, Del., Nov. 26-Dec. 2,
Harrisburg 3-9.
HAMMOND, ADELIN (Sydney C. B., Nov. 23-30,
Harcourt Comedy (C. E. Kennedy, mgr.): Willi-
amsville, Conn., Nov. 27-Dec. 2, Woonsocket, R. I.,
4-9.
HARTIGAN-PRITCHETT (Maysville, Ky., Nov. 27-
Dec. 2, Anacostia 3-9.
HARVEY AND GAGE COMEDY (Lawrence, Mass.,
Nov. 27-Dec. 2, Haverhill 4-9.
HENDERSON STOCK (W. J. and R. B. Henderson,
mgrs.): Belle Plaine, Ia., Nov. 27-29, Oskaloosa 30.
HILLMAN, STAUDE (Glenn Fella, N. Y., Nov. 27-
Dec. 2.
HIMMELIN'S IDEALS (Shamokin, Pa., Nov. 27-
Dec. 2, Shenandoah 4-9.

HIMMELIN'S IMPERIAL STOCK (Racine, Wis.,
Nov. 26-Dec. 2, Janesville 4-9.
HOYT'S COMEDY (H. G. Allen, mgr.): Biloxi,
Miss., Nov. 27-Dec. 2, Meridian 30.
INTERNATIONAL STOCK (New Castle, Pa., Nov.
27-Dec. 2, East Liverpool, O., 4-9.
KARROLL, DOT (Taunton, Mass., Nov. 27-Dec. 2,
Newport, R. I., 4-9.
KENNEDY, JAMES (O. E. Wee, mgr.): Lewiston,
Me., Nov. 27-Dec. 2, Biddeford 4-9.
KINGSLEY-RUSSELL (Northern, Sam M. Lloyd,
mgr.): Mystic, Ia., Nov. 27-Dec. 2.
KINGSLEY-RUSSELL (C. B. Russell, mgr.): Vardon,
Ill., Nov. 27-Dec. 2.
LESLIE, FAYE (Vermont, Vt., Nov. 27-Dec. 2.
LESLIE, ROSABELLE (Sam Allen, mgr.): Parkers-
burg, W. Va., Nov. 27-Dec. 2.
LEWIS, DOBOTHY (John Mac, mgr.): Shenandoah,
Pa., Nov. 27-Dec. 2, Lebanon 4-9.
LOCKER, THE (Abilene, Kan., Nov. 27-29, Clay
Centre 30-Dec. 2.
LONG, FRANK (STOCK: Ashland, Wis., Nov. 27-
Dec. 2, Escanaba, Mich., 4-10.
MCALLIFFE STOCK (Harry Katzo, mgr.): Allen-
town, Pa., Nov. 27-Dec. 2, Reading 4-9.
MCDOUGAL, ED (J. McDonald, mgr.): Trin-
idad, Cal., Nov. 26-Dec. 2.
MAJESTIC STOCK (Lachman and Loos, mgrs.): Hin-
dsville, Mo., Nov. 27-29, Lexington 30-Dec. 2.
MANHATTAN STOCK (Barre, Vt., Nov. 27-Dec. 2.
MARKS BROTHERS (Tom Marks, mgr.): Brandon,
Can., Indefinite.
MARKS BROTHERS (Ernest Marks, mgr.): Chatham,
Can., Nov. 27-Dec. 2, St. Thomas 4-9.
MARKS BROTHERS (Joe Marks, mgr.): Perth, Can.,
Nov. 27-Dec. 2.
MARKS BROTHERS (R. W. Marks, mgr.): Biddeford,
Me., Nov. 27-Dec. 2.
MASON AND IMSON (Wymore, Kan., Nov. 27-Dec.
2.
MITCHELL'S PLAYERS (Annapolis, Md., Nov. 27-
Dec. 2.
MOREY STOCK (Chandler, Okla., Nov. 26-Dec. 2,
Norman 4-9.
MURRAY AND MACKAY (Geo. J. Murray,
mgr.): Sanbury, Pa., Nov. 27-Dec. 2, Hazelton 4-9.
MURRAY COMEDY (Charlotte, N. C., Nov. 27-Dec. 2.
MYRLE-HARDER (Eugene J. Hall, mgr.): Middle-
town, N. Y., Nov. 27-Dec. 2, Paterson, N. J., 4-9.
MYRLE-HARDER (Southern, Latimore and Leigh,
mgrs.): East St. Louis, Ill., Nov. 27-Dec. 2, Mex-
ico, Mo., 4-9.
MYRLE-HARDER (W. H. Harder, mgr.): Meriden,
Conn., Nov. 27-Dec. 2, Norwich 4-9.
NATIONAL STOCK (G. H. Hamilton, mgr.): Wil-
mington, S. C., Nov. 27-Dec. 2.
NELSON-HOLMAN COMEDY (Richmond, Mo., Nov.
27-29, Marshall 30-Dec. 2.
PAYTON SISTERS (C. Stafford Payton, mgr.):
Montgomery, Ala., Nov. 27-Dec. 2, Columbia, Ga.,
4-9.
PHILAN STOCK (Brookton, Mass., Nov. 27-Dec. 2.
PICKETS, THE (Columbus, Ga., Nov. 27-Dec. 2.
PRINGLE, DELLA (New Bedford, N. D., Nov. 27-
29, Carleton Place, Ont., 30.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.):
Poughkeepsie, N. Y., Nov. 27-Dec. 2, Peekskill 4-9.
OSMAN STOCK (John Osman, mgr.): Fayetteville,
N. C., Nov. 27-29, Sanford 27-Dec. 2.
ROE COMEDY (Macon, Ga., Nov. 27-Dec. 2.
ROE STOCK (Fall River, Mass., Nov. 27-Dec. 2.
ROGERS, E. O. (North East, Pa., Nov. 27-Dec. 2.
RYAN STOCK (Birmingham, Ala., Nov. 27-Dec. 2.
SHAW STOCK (St. John, N. B., Nov. 27-Dec. 2.
SHAW STOCK (St. John, N. B., Nov. 27-Dec. 2.
SWAIN, MACK (THEATRE: Tacoma, Wash., Nov.
26-Indefinite.
TAYLOR, ALBERT (Harry Elting, mgr.): Brown-
wood, Tex., Nov. 27, 28, Temple 29, 30, Taylor
31.
TUCKER, ETHEL (Mack Bros., mgrs.): Prescott,
Ariz., Nov. 27-Dec. 4, Phoenix 4-11.
TURNER, CLARK (Ira W. Jackson, mgr.): Bangor,
Me., Nov. 27-Dec. 2, Portland 4-9.
VAN DYKE AND EATON (F. Mack, mgr.): Evans-
ville, Ind., Nov. 26-Dec. 2.
VIA STOCK (Lancaster, O., Nov. 27-29, Coshocton
30-Dec. 2.
WALLACE'S THEATRE (Dubinsky Bros., mgrs.):
Wallingford, Ia., Nov. 27-29, Keokuk 30.
WARNER COMEDY (Ben R. Warner, mgr.): Water-
town, S. D., 27-Dec. 2.
WOODWARD STOCK (Parsons, Kan., Nov. 26-
Dec. 2.
YOUNG, EDWIN (STOCK: Minonk, W. Va., Nov.
27-29.

OPERA AND EXTRAVAGANZA.

BABES IN TOTLAND (Waco, Tex., Nov. 28-
Indefinite.
BABES IN THE WOOD (Chicago, Ill., Nov. 12-
Indefinite.
BINDLEY, FLORENCE (Syracuse, N. Y., Nov. 27-
29, Rochester 30-Dec. 2.
BACK PATTY (THOMAS: Washington, D. C.,
Nov. 27-29, 30, Charlottesville, Va., 29, Lynch-
burg 30, Richmond Dec. 1, Rocky Mount, N. C., 2,
Raleigh 4, New Bern 5, Wilmington 6, Darlington
7, S. C., 7.
CALHOUN, MARIE (D. V. Arthur, mgr.): New York
city Dec. 30-Indefinite.
CINDERELLA (Y. C. Alley, mgr.): Columbus, Miss.,
Nov. 27, 28, Winona 29, Greenville 30, Vicksburg
Dec. 1, 2.
COHAN, GEORGE M. (New York city Nov. 13-Dec. 2,
Rochester 3-9.
DANIELS, FRANK (Cincinnati, O., Nov. 27-Dec. 2.
DE ANGELIS, JEFFERSON (Pittsburgh, Pa., Nov.
27-Dec. 2.
DESHON, FRANK (Poniatown, Pa., Nov. 28,
Rochester 29, Cincinnati 30, Washington Dec. 1,
Waynesburg 2, Cumberland, Md., 4.
ENGLISH GRAND OPERA (Henry W. Savage,
mgr.): Buffalo, N. Y., Dec. 1, 2, Pittsburgh, Pa.,
4-9.
FLOBOODORA (G. Riggs, mgr.): Omaha, Neb., Nov.
29, Nebraska City 30.
GAY NEW YORK (Charles E. Barton, mgr.): Bos-
ton, Mass., Nov. 27-Dec. 2, Montreal 4-9.
GIRLS WILL BE GIRLS (Philadelphia, Pa., Nov. 27-
Dec. 2.
GLASER, LULU (Brooklyn, N. Y., Nov. 27-Dec. 2.
HEINK-SCHUMANN, MADAME (Auburn, N. Y.,
Nov. 28, Ithaca 29, Elmira 30, Oswego Dec. 1,
Rochester 2.
HIS HIGHEST THE BEY (Walter Lindsay, mgr.):
Benton Harbor, Mich., Nov. 28, South Bend, Ind.,
29, Elkhart 30.
HILL, EDWIN (Cincinnati, O., Nov. 26-Dec. 2,
Hopfer, DE WOLF (S. S. Shubert Amusement Co.,
mgrs.): New York city Oct. 2-Dec. 9.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Fort
Gaines, Ga., Nov. 28, Eufrasia, Ala., 29, Troy 30,
Ocala 31, Marietta, W. Va., 2, Cincinnati, O., 3-9,
Albany, Fla., 4, Quincy 7, Madison 8, Lake City 9,
IN TAMMANY HALL: Baltimore, Md., Nov. 27-
Dec. 2.
IRVING, PLACE (THEATRE OPERA (H. Conried,
mgr.): New York city-Indefinite.
IT HAPPENED IN NORDLAND (Philadelphia, Pa.,
Nov. 27-Dec. 11.
JANIS, ELSIE (Middleton, O., Nov. 28, Dayton 29,
Springfield 30, Zanesville Dec. 1, Parkersburg, W.
Va., 2, Jersey City, N. J., 4-9.
JONES, PAUL (Opera (John H. Garrison, mgr.):
Cincinnati, O., Nov. 26-Dec. 2.
LITTLE JOHNNY (Jones: Parsons, Kan., Nov. 28,
Fort Scott, Springfield, Mo., 30, Ft. Smith, Ark.,
Dec. 1, Little Rock 2.
LOVERS AND LUNATICS (Mittenthal Brothers,
mgrs.): Chicago, Ill., Nov. 26-Dec. 2, Ft. Wayne,
Ind., 4, Lima, O., 5, Columbus 7-9.
MISS HIM AND I (Brooklyn, N. Y., Nov. 26-Dec. 2.
MISS BOB WHITE (Belle Vernon, Pa., Nov. 28,
Monaca, N. Y., 29, East Liverpool, O., 30, Steubenville
Dec. 1, Wheeling, W. Va., 2, Cincinnati, O., 3-9.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.):
Glardville, Pa., Nov. 28, Milton 29, Mt. Carmel 30,
Bloomsburg Dec. 1, Lewisburg 2, Muncy 4, Williams-
port 5, 6, Houtsville 7, Clearfield 8, Pottsville 9,
PARIS BY NIGHT (Max Hart, mgr.): Indianapolis, Ind.,
Nov. 27-29.
PARISIAN (Clarksville, W. Va., Nov. 28, Wheeling
29.
PEGGY FROM PARIS (Madison Corry, mgr.): An-
acostia, Mont., Nov. 28, Great Falls 29, Helena 30,
Livingston Dec. 1, Billings 2, Fargo, N. D., 3,
Crookston 4, Grand Forks 5, Winnipeg, Man., 7-9.
POLLARD'S JUVENILE OPERA (Montreal, Can.,
Nov. 27-Dec. 2.
ROSCIA OPERA (Red Deer, Can., Nov. 30, Wetaski-
win Dec. 1, Calgary 2.
RUNNING FOR OFFICE (Wilkes-Barre, Pa., Nov.
27-29, Scranton 30-Dec. 2, Wilkes-Barre 30, Dan-
bury 31, Peoria, Ill., Nov. 28, Bloomington 29,
Springfield 30.
SCHIFF, FRITZ (Cleveland, O., Nov. 27-Dec. 2.
SIMPLE SIMON SIMPLE (Brooklyn, N. Y., Nov. 27-
Dec. 2.
THE BEAUTY DOCTOR (Thomas W. Fryer, mgr.):
Norfolk, Va., Nov. 27-Dec. 2, Richmond 4-9.
THE REGAR PRINCE (Burlington, N. C., Nov. 28,
Henderson 29, Washington 30, Fairfax Dec. 1,
Greenville 4, Laurensburg 5, Fayetteville 6, San-
ford 7, Durham 8, Oxford 9.
THE BELLE OF AVENUE A (A. H. Woods, mgr.):
New York city Nov. 27-Dec. 2.
THE BLACK CROOK (Meyer and Plohn, mgrs.):
Louisville, Ky., Nov. 27-Dec. 2, Memphis, Tenn.,
4-9.
THE BELL BOY (Pittsburgh, Pa., Nov. 26-Dec. 2.
THE CATCH OF THE SEASON (Philadelphia, Pa.,
Nov. 27-Dec. 11.
THE CHAIRMEN (Omaha, Neb., Nov. 26-29, East
St. Louis, Ill., 3.
THE DUCHESSE OF DANTZIG (Philadelphia, Pa.,
Nov. 27-Dec. 11.
THE EARL AND THE GIRL (New York city-Indef-
inite.
THE FORTUNE TELLER (Richmond, Va., Nov. 27-
Dec. 2.
THE GINGERBREAD MAN (Utica, N. Y., Nov. 28,
Syracuse 29, 30, Rochester Dec. 1, 2, Toronto, Can.,
4-9.
THE GIRL AND THE BANDIT (Frank L. Perley,
mgr.): Milwaukee, Wis., Nov. 26-Dec. 2.
THE GIRL FROM KNOX (Fremont, Neb., Nov. 28,
Lincoln 29, Omaha 30-Dec. 2.

THE ISLE OF BONG BONG (B. C. Whitney, mgr.):
Paducah, Ky., Nov. 30.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Wat-
erloo, O., Nov. 28, Ashland 29, Akron 30, Green-
field, O., Dec. 1, Franklin 2.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Mid-
dletown, Conn., Nov. 28, New London 29, Nor-
wich 30.
THE GAY MATINEE GIRL (Eastern: Sam Pickett,
mgr.): Peekskill, N. Y., Nov. 28, New Rochelle 29,
Springfield, Mass., 30-Dec. 2.
THE GAY MATINEE GIRL (Southern: Sam Pickett,
mgr.): Cortland, N. Y., Nov. 28, Ithaca 29, Canan-
daga 30, Albion, Pa., Dec. 1, 2.
THE LIBERTY BELLES (Atchison, Kan., Nov. 28,
Lawrence 29, Leavenworth 30, Emporia Dec. 1,
Wichita 2, Arkansas City 3, Winfield 5, Hutchin-
son 6, McPherson 7, Abilene 8, Salina 9.
THE MAID AND THE MUMMY (Charles Marks,
mgr.): Minneapolis, Minn., Nov. 26-Dec. 2, St. Paul
3-9.
THE PEARL AND THE PUMPKIN (Brooklyn, N. Y.,
Nov. 27-Dec. 2.
THE PRINCE OF PILSEN (Henry W. Savage,
mgr.): San Diego, Cal., Dec. 1, Santa Ana 2, Los
Angeles 4-6, Santa Barbara 7, San Luis Obispo 8,
Santa Cruz 9.
THE RAJAH OF BHONG (Eugene Spofford, mgr.):
Marion, Ind., Nov. 30, Portland Dec. 1, Columbus 2,
West Baden 3, Bedford 4.
THE ROLLICING GIRL (Chicago, Ill., Nov. 19-
Dec. 2.
THE SMO-GUN (Henry W. Savage, mgr.): San
Francisco, Cal., Nov. 27-Dec. 2, Oakland 4, 5, Los
Angeles 7-9.
THE SHOW GIRL (B. C. Whitney, mgr.): Fulton,
Ill., Nov. 28, Jackson 29, Little Rock, Ark., 30.
THE SCHOOL GIRL (Omaha, Neb., Nov. 29-31, St.
Joseph, Mo., 29, Kansas City 30-Dec. 2.
THE SLEEPING BEAUTY AND THE BEAST (Erie,
Pa., Nov. 28, Bradford 29, Bradford 30, Warren
Dec. 1, Erie 2, O. 2, Youngstown 4.
THE SULTAN OF SULL (Crookston, Minn., Nov. 28,
Grand Forks, N. D., 29, Winnipeg, Man., 30-Dec. 2,
Duluth, Minn., 4, 5, Superior, Wis., 6.
THE TENDERLOIN (Lansing, Mich., Nov. 25,
Rochester 26, St. Louis 27, 28, 29, 30, Dec. 1, 2,
Menominee, Wis., 4, Green Bay 5, Shoborg 6, Oshkosh
7, La Crosse 8, Winona 9.
THE WHITE CAT (New York city Nov. 2-Dec. 9.
THE WINNING GIRL (Frank L. Perley, mgr.):
Brooklyn, N. Y., Nov. 27-Dec. 2.
THE WIZARD OF OZ (Hamlin Mitchell and Fields,
mgrs.): Boston, Mass., Nov. 27-Dec. 16.
THE WIZARD OF OZ (Olean, N. Y., Nov. 28, War-
ren, Pa., 29, Meadville 30, New Castle Dec. 1, Oil
City 2.
THE YANKEE CONSUL (J. P. Slocum, mgr.):
Winona, Wis., Nov. 28, La Crosse 29, St. Paul,
Minn., 30-Dec. 2, Minneapolis 3-4, Albert Lea 7,
Red Wing 8, Eau Claire, Wis., 9, Superior 11.
THE YANKEE REGENT (Chicago, Ill., Aug. 14-
Indefinite.
TIVOLI OPERA (San Francisco, Cal., Indefinite.
TOM, DICK AND HARRY (A. H. Wood, mgr.):
New York city Nov. 20-Dec. 2.
VERONIQUE (New York city Oct. 30-Indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T.
Caldwell, prop.): Denver, Col., Nov. 27-Dec. 2, Vi-
ctor 3, Pueblo 4, Colorado Springs 5, Salt Lake
City 7-9.
WHEER, JOE, ALL STARS (Atlanta, Ga., Nov. 27-
28, Birmingham 29, Macon, Ga., 30, Mont-
gomery, Ala., Dec. 1, Mobile 2.
WILLIAMS JUVENILE OPERA (E. A. Wolf, mgr.):
Houma, Wash., Nov. 27-28, Victoria, B. C., 29,
Vancouver Dec. 1, 2, Everett Wash., 3-5, Anac-
ostia 6, 7, C. 6, 7, Sedro-Wooley 8, 9.
WILLS, NAT M. (Jersey City, N. J., Nov. 27-Dec. 2.
WONDERLAND (New York city Oct. 23-Indefinite.
WOODLAND (Henry W. Savage, mgr.): New
Orleans, La., Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,
13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26,
27, 28, 29, 30, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25,
26, 27, 28, 29, 30, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24,
25, 26, 27, 28, 29, 30, Dec. 1, 2, 3, 4, 5, 6, 7, 8, 9,
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24, 25, 26, 27, 28, 29, 30, Dec. 1, 2, 3, 4, 5, 6, 7, 8,
9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, Dec. 1, 2, 3, 4, 5, 6,
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21, 22, 23, 24, 25, 26, 27, 28, 29, 30, Dec. 1, 2, 3, 4,
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21, 22, 23, 24, 25, 2

THE NEW YORK DRAMATIC MIRROR



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66 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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ON CRITICISM.

An editorial on "The Value of Dramatic Criticism" in the Springfield (Mass.) Union would seem to suggest that newspapers in the New England cities are feeling the pressure of that policy of dominant theatrical control which, foolish as it has been shown to be, is still persisted in. In some of the larger cities the idea of the commercial manager that newspapers which carry the advertisements of theatres are bound to praise everything offered in those theatres has during the past two or three years received a shock. This managerial idea, while rebuked here and there, still obtains, however, although newspapers are no more called upon to vouch for the "goods" offered in the theatre than they are to guaranty the goods sold by regular merchants who advertise with them. On the other hand, the newspaper worthy of the name is bound to tell the public the quality of the entertainment offered to it, just as it is bound to criticize books and other things projected in various fields of the arts.

The Union, which coincides with the foregoing holding, emphasizes the fact that the whole value of newspaper criticism, whether of the theatre or of anything else, depends upon its honesty. The shortsightedness of the commercial manager who insists that newspapers in which he advertises owe him a *quid pro quo*, which should take the form of fulsome praise of anything and everything that he may offer to the public, would seem to be too plain to require demonstration; but it evidently is not plain to such managers, who erroneously imagine that deceit, persisted in, will win what the deceiver aims to accomplish.

There should be assumed to be a considerable number of intelligent persons in every community—persons who read newspapers and who patronize theatres—on the theories that newspapers, aside from giving the news, have honest opinions about various matters of human interest, including plays; and that theatres have a function of legitimate pleasure as well as a purpose to yield a profit to those who manage them. To the logical mind no theatre can hope to win or keep popular favor by misrepresenting regularly, through its advertising and by other means, the nature or character of its "attractions." And it

is illogical also to think that a newspaper can misrepresent anything to a public that discovers the misrepresentation without absolutely losing all respect as to what it may thereafter say on the same subject.

Although Springfield is not a metropolis, and the Union of that city does not assume metropolitan airs as a journal, what it says of the duty of a dramatic critic—in line with its own admirable policy—is interesting:

The conscientious critic of a dramatic performance will not be influenced by any other consideration than fairness. He possesses a certain technical knowledge of the stage which fits him to judge intelligently a performance and those who take part in it. He recognizes certain standards and he measures his criticism by those standards. He does not permit his personal likes and dislikes to interfere with an honest expression of his opinion. The critic aims to be impartial, to eliminate, so far as possible, the personal equation, and in judging the merits of what is presented behind the footlights to take due account of the opinions held by the audience as manifested by its expressions of approval or disapproval or by its indifference. The critic who writes in that spirit will always be fair. Individuals may differ from him, but they will see that he has made a conscientious effort to tell the truth and to give the production its just due.

Critics in large cities, here and there—some of them—have faults hardly secondary to those of mere writers of "notices" of the sort that commercial managers are bound to like. None of these faults, perhaps, may in the least smack of dishonesty, but some of them suggest a misconception of responsibility. Too many such critics seek to be smart and entertaining, and sometimes they amuse at the expense of the fairness which less prominent but more conscientious writers seek to maintain. One of the greatest faults of some of the critics of a great metropolitan centre like New York, which originally provides so much that is seen in the theatre the country over, is a lack of discrimination. Such writers treat as flippantly and as insincerely a great dramatic work, involving something that relates to the dignity of the theatre, and which means much to the stage as an institution that must have earnest and serious-minded attention from both sides of it—the public side as well as the producing side—as they would an ephemeral and insignificant piece that means nothing beyond the amusement of the moment. Happily that part of the public in every city of consequence on which the theatre must regularly depend for support and right appreciation is neither misled by misrepresentation nor beguiled by extrinsic pleasantry; and thus illegitimate writing of all sorts as it relates to the theatre can have no real effect either to assist plays that are unworthy or to injure drama that makes an honest appeal to intelligence and esteem.

THE STAGE'S ATTRACTION.

DURING the past year there have been an astonishing number of accessions to the stage from various church circles, including not only the change involved from a relinquishment of preaching for acting but that of turning from sermon-writing to playwriting.

The Mirror has kept no account of these recruitings, nor does it retain very definite information as to the reasons given by the clergymen for abandoning the religious field for that of the theatre. It is remembered that one or two preachers who have taken to the stage advanced at the time of their change that they thought the theatre a wider field for efforts meant to better mankind than the pulpit now affords. In Boston, for some months now, there has been running a play written by a clergyman that has been more successful, it is said, and for a longer period, than any other play represented in that city this season. In the light of this fact it would probably be difficult to convince the author of this play that he has done wrong to leave the church—if he really has left the church—in order to preach a sermon on the stage. The success of his play stands as an irrefutable argument of his wisdom, to say nothing whatever of the question of the money it may have made for him. As a rule preachers are more poorly paid than any other class of mental workers, and when one of them can put a sermon into dramatic form and do good while he profits greatly by the means it argues for an alarming increase among amateur playwrights—already a legion that threatens depletion in other honest walks as well as confusion in the theatre.

The latest clergyman who has taken to the theatre gives a reason quite different from those usually advanced by his cloth. He has resigned as lay reader—although he apparently had regular orders—of a church in Burlington, Kan., to adopt the stage. But his defection from the church, if it may be so termed, is but temporary, according to his announced plans. He wishes to better educate himself for the ministry, and to do this turns to the theatre as offering the greater means perhaps with less effort

than other fields of labor would require. In a description of this young man it is said that "his sermons have given evidence of his oratorical and dramatic ability, and he is a splendid vocalist." He has "joined a theatrical company, with which he has contracted for a year to do specialties."

A young clergyman "doing specialties" with a touring company—apparently of the second class, at least—furnishes something indeed novel. He may find a more dignified opportunity than this before his year is out. Yet to all of these recruits, as well as to persons who intend to adopt the stage, it may be said that a man might better be a good actor than a poor preacher. On the other hand, perhaps a man might better be even a mediocre preacher than a poor actor.

BOOKS AND MAGAZINES.

LADY BOBA, HER BROTHER AND I. A romance of the Azores. By Jean Chamblin. New York: G. P. Putnam's Sons.

This little romance furnishes a couple of hours of very agreeable reading. The heroine, who describes herself as "an obscure actress, goes to the Azores for rest and returns home betrothed to George, the brother of Lady Boba. The book is mainly in epistolary form, but is on that account none the less vivid. Besides the love story, there are entertaining descriptions of the difficulties of the Portuguese language and the quaint religious and domestic customs of the people. Lady Boba herself is a generous Englishwoman, as kind-hearted as she is aggressively British. She knows of the estrangement between the heroine and her brother, and after four months of silent plotting manages to bring them together again in spite of the presence of a disagreeable society woman with a marriageable daughter. Of course Lady Boba did not plan that their first meeting should be in the nature of a rescue—that George should save the heroine from drowning. In short, this is a rather conventional little story, unusually well written and convincing through its unpretentious simplicity.

"The Theatrical Cipher Code," compiled by the Theatrical Code Publishing Company, of Los Angeles, Cal., will undoubtedly prove a valuable pocket book for any one connected in any way with the theatrical business. The compilers have evolved a simple code of about 12,000 cipher words, alphabetically arranged and divided into sections in a natural order. Advance men and traveling managers will find it particularly useful in communicating with their home offices, and by exercising some care ought to be able to reduce telegraphing expenses to one-third. The book is published in cloth and flexible leather bindings, the latter with marginal indices.

"The Man from Maine," the new novel by Frank Carlos Griffith, for some years acting manager for Mrs. Fiske, has been issued by the C. M. Clark Publishing Company, of Boston. A review of it will be given later by THE MIRROR, but it may be said that Mr. Griffith's equipment for the work from his long journalistic experience and his extensive travel is ample. The story's adaptability for the stage will be especially noticeable, this being based upon the author's long stage experience.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. C. P., Bellaire, O.: Write to the Registrar of Copyrights, Washington, D. C., for information about copyrights. Ask specific questions.

C. E. W., Hoboken, N. J.: 1. Robert Downing has appeared in at least one Shakespearean character, that of Richard III. 2. Spartacus would probably be considered his greatest character. 3. His voice is remarkably powerful.

S. L. E. E., Oakland, Cal.: 1. The Ibsen plays can be secured of any bookseller, and are unprotected except in a few instances. 2. The Shaw plays are all copyrighted. 3. If you write to the Actors' Society they will be glad to give you the information desired. 4. There is a handsome young actor by that name who has been a star, and is the author of the Prince Imperial. Further particulars can be obtained at the Belasco Theatre, San Francisco. 5. The Green Room Club is at 139 W. 47th street, New York. 6. Henry E. Dixey was born January 6, 1859, in Boston.

K. D., New York City: Apply to E. Rogers, Keith's Union Square Theatre, New York, and if you survive the ordeal of a morning rehearsal you may stand a chance of getting into vaudeville. You might also try your act at one of the "amateur nights" that occur once a week at Miner's Theatre on the Bowery. If you have any real talent and the proper amount of courage this will be a real test of your ability to entertain an audience. You must remember that the applause of interested friends is no criterion of your ability. The disinterested paying public is not always so kind, but it is generally more to be depended upon when there is talent in question.

W. H. P., Jr., Providence, R. I.: The District Attorney is a drama in five acts, by Harrison Grey Fiske and Charles Klein. It was produced for the first time in New York at the American Theatre, on Jan. 21, 1895. The cast at that time was as follows: John Stratton, Wilton Lackaye; Matthew Brainerd, Frank Mordant; Daniel McGrath, Odell Williams; General Rugles, George Fawcett; Wellington Gridley, Charles S. Abbe; Frank Pierson, Edward J. Morgan; Williams, Laurence Eddinger; Vernon Holt, W. B. Smith; Maxwell, Harry E. Chase; Jamison, Alfred Blakeley; Corrigan, J. E. Coynes; Watson, T. E. Richmond; Grace Brainerd, Annie Irish; Helen Knight, Edna Shannon; Madge Brainerd, Adela Ritchie; Elsie, Emma Stevens.

C. U., Omaha, Neb.: 1. Herr Posart played Don Carlos, March 16, 1888, at the Bowery Theatre. It had been played at the Bowery Amphitheatre the season of 1861-2 by the stock company. Madame Janaschek played it Nov. 8, 1867, at the Academy of Music and Bogumil Dawson began his second engagement with it at the New Stadt Theatre, Feb. 25, 1870. 2. George C. Boniface played David Garrick at Kelly and Leon's Theatre, New York, March 6, 1872; Tomasso Salvini, Dec. 12, 1873, at the Academy of Music, and later E. A. Sothorn, first on Feb. 8, 1873, at Wallack's; Lawrence Barrett, first Feb. 27, 1886, at the Star; Harrison L. Wolfe, Sept. 20, 1900, at the same; Bogumil Dawson, in 1868, at the New Stadt; N. C. Goodwin, Oct. 7, 1895, at Miner's Fifth Avenue; Sir Charles Wyndham, Nov. 4, 1899, at Palmer's; E. S. Willard, Dec. 31, 1901, at the Garden.

Vernon, Kansas City: John Sleeper Clarke was born at Baltimore in 1834. He made his professional debut in August, 1852, at the Chestnut Street Theatre, Philadelphia, as Soto in She Would and She Would Not. In 1854 he appeared successfully in Baltimore and New York, and in 1855 went to the Arch Street Theatre, Philadelphia, of which, in 1858, he became the joint lessee and manager. From 1862 to 1867 he was at the Winter Theatre, New York. He had, in 1865, joined Edwin Booth in the purchase of the Walnut Street Theatre, Philadelphia, and in 1866 had undertaken the joint management of the Boston Theatre. He made his first appearance in London at the St. James Theatre in October, 1867, as Major Wellington de Boots in The Widow Hunt. He remained in England until 1870, when he returned to the United States, where he stayed until 1876, going back to England in that year.

PERSONAL.



Photo by Ellis & Walery, London.

LESSING.—Madge Lessing, pictured above, according to "Gawain," the MIRROR's London representative, is still a tremendous favorite at the London Coliseum, where she is now in the fifth month of her latest engagement.

HENDERSON.—Mrs. Ettie Henderson, proprietor of the Academy of Music, Jersey City, and long its active manager until succeeded by her son, Frank E. Henderson, has been elected fourth vice-president of the Women's Press Club of New York. Mrs. Henderson was one of the organizers of this club, and is well known through her journalistic, literary and dramatic work.

STONE.—Fred A. Stone, who has been ill and out of the cast of The Wizard of Oz, recovered sufficiently to make his reappearance last Saturday night.

REJANE.—It is reported that Madame Rejane is to have her own theatre in Paris—the Nouveau Theatre on the Rue Blanche—which is already being remodeled for the purpose. Madame Rejane declares that she will follow the example of Antoine in frequently assuming minor roles.

COLLIER.—William Collier arrived in New York on the Oceanic last Wednesday, accompanied by Ida Conquest and his company.

SCHOENAN.—Gertrude Arnold Schoenan, a German actress who is to appear in several new productions at the Irving Place Theatre, arrived here from Berlin on Tuesday, Nov. 21.

SUTRO.—Alfred Sutro, author of The Walls of Jericho, will visit America for the first time during the month of January. This visit is especially important, as it will probably result in contracts with local managers for at least two new plays.

LANGTRY.—A short note from King Edward VII to Lily Langtry was recently sold at an auction of autographs for twenty-five dollars. It is written on Marlborough House paper, with the Prince of Wales' crest in the upper left hand corner, and is signed "A. E."

MORENA.—Berta Morena, the dramatic soprano of the Munich Prince Regent Theatre, who had been engaged by Conried for the present season, has had a severe nervous collapse and will not be able to come to America. She was to have alternated with Nordica in heavy Wagnerian roles.

FISKE.—Stephen Fiske says in *Sports of the Times*: "Time and space will not permit individual replies to the kind congratulations upon my birthday, on Nov. 22, and the fiftieth anniversary of my dramatic editorship. But all friends, here and abroad, are gratefully remembered to-day, and I drink their good health from Sir Henry Irving's gold loving cup, and may they live long and prosper."

PAGET.—Ffolliott Paget, who for many years played with Joseph Jefferson, has recently returned from England, where she was detained by the illness and death of her mother. As yet Miss Paget has not signed with any American company.

WARD.—Mrs. Humphry Ward will sail from Liverpool for New York to-morrow (Wednesday) to see the dramatized version of her novel, "The Marriage of William Ashe."

LE MOYNE.—Sarah Cowell Le Moyne, widow of W. J. Le Moyne, will devote her time henceforth to teaching dramatic art, giving readings from Browning, and appearing occasionally on the New York stage for special engagements.

THE CENTURY THEATRE CLUB.

The Century Theatre Club observed what they are pleased to term "social day" at the Hotel Astor last Friday afternoon. The President, Genie H. Rosenfeld, spoke briefly of the progress and aims of the society, and introduced Velma Swanson, who in a beautiful quality of voice and most pleasing delivery addressed the large audience on the Scandinavian theatre and its playwrights. As Miss Swanson is a native Dane who frequently returns to the home of her nativity she spoke authoritatively of Ibsen, Strindberg, and Bjornson, reading selections from Strindberg's *Lucky Per's Journey*. Eugene Wehrmann, the wonderfully gifted young pianist, rendered several solos with fine execution and sympathetic interpretation. Two vocal duets were charmingly sung by M. Charlotte Lund and Mrs. C. M. Learned. Robin Ellis recited "Miss Honor's Wedding," with a clever use of the Irish vernacular. A farce entitled *A Kiss in the Dark*, read by Grace Gayler Clarke, caused roars of laughter. Sydney Rosenfeld made a happy short speech, explaining in a humorous vein the difference between farce, burlesque, comedy, musical comedy, etc. The Century Club will give three plays in Carnegie Lyceum on Dec. 7, one by Mrs. S. W. Holcombe and one by Mrs. Dore Lyon Caruso, the barytone, will sing.

ANOTHER CHILD CASE.

Corse Payton, manager of Payton's Theatre, Brooklyn, was held in the Lee Avenue Police Court, Williamsburg, on Nov. 24 for trial in Special Sessions on the charge of endangering the life of a child by permitting the child to appear in *The Pledge of Honor*. Mrs. Annie Smith, mother of the child, was paroled for trial at Special Sessions. The proceedings were instituted by the Society for the Prevention of Cruelty to Children. The child was only carried across the stage twice during the performance.

THE USHER



The Brooklyn Citizen in an editorial on Sarah Bernhardt's return to this country "at the age of sixty years" to play a professional engagement, believes that this fact "furnishes a sad commentary upon the decline of the dramatic art," forgetting the fact, as to mere age, that the player is esteemed so long as years may be hidden or defied, while even the older among favorites of the stage never lack public love or veneration.

The writer of the article declares that the French stage has developed no one to take up the work in which Bernhardt has won fame; that the same fact is seen in England, where there is no one to follow in the footsteps of Irving; and that the theatre is no better off in this country, for Booth, Charlotte Cushman, and even Mary Anderson have no successors.

It is true that in the immediate view of the stage the world over with respect to the successors of the great, the average student of the theatre sees little or nothing to compensate the public for the loss by retirement or otherwise of famous and beloved players. Yet the stage goes on, and each generation finds somebody upon it worthy of the most enthusiastic attention.

As for the Citizen's contention that there have been no successors of Charlotte Cushman and Mary Anderson, it is defective in logic, for Mary Anderson came after Charlotte Cushman, and in tragic impersonation may be said to have been her successor, although these fine women were very different both in personality and in art.

One here need not worry about the French stage, which always furnishes admirable artists, although few of them come a-touring to America. While there is in sight no successor to Irving in England, there are to be found there most admirable actors, who in the fullness of time no doubt will reap great rewards in accordance with their artistic personalities.

In bewailing the giants gone before, it is too often forgotten that all great actors differ one from another in almost all things, and that it requires the perspective of time to place them in their respective places as parts of a great institution that is imperishable, although its people pass away.

By the same token, there are players in this country to-day—both women and men—that no doubt a few years from now will be hailed as among the elect of the stage. And thus time goes on, furnishing its figures for successive periods, although it is human nature to regret the departed with a greater show of appreciation than is vouchsafed to the living.

Observation has shown that good acting and good plays of the normal kind are appreciated everywhere. Shakespeare, for instance, well represented inspires as high appreciation in the cruder localities of the unconventional West as in the effete East, but the deeper of the modern plays apparently count for much less in the West than in the East.

An interesting, if not an amusing, proof of this is found in the appended criticism of Ibsen's Ghosts, in the Morning Appeal, of Carson City, Nevada:

Ibsen's Norwegian play of Ghosts, with one setting of scenery, no music and three knocks with a club on the floor to raise the curtain, was presented last evening. The play is certainly a moral hair raiser and the stuffing is knocked out of the Decalogue at every turn.

Mrs. Alving, the leading lady, who keeps her chin high in the air, has married a moral monstrosity in the shape of a spavined rake and hides it from the world. She wears a pleasant smile and gives society the glad hand and finally lets go all holds when her husband gets gay with the hired girl and gives an old tar three hundred plunks to marry her and stand the responsibility for the expected population.

Oswald, the mother's only boy, is sent to Paris to paint views for marines and takes kindly to the gay life of the capital, where the joy of living is the rage and families are reared in a section where a printer running a job office solely on marriage certificates would hit the poorhouse with a dull thud.

Regina, the result of Mr. Alving's attentions to the hired girl, also works in the family and falls in love with the painter boy on his return from Paris. They vote country life too slow and plan to go to Paris and start a family. The dotting mother gives her consent, and Pastor Manders, who is throwing fits all through the play, has a spasm. The boy on being informed that the girl of his choice is his half sister throws another, his mamma having also thrown a few in the other act.

Engstrand, who runs a sort of sailors' and soldiers' canteen, sets fire to an orphanage, and the boy, who has inherited a sort of mayonnaise dressing brain from his awful dad, tears about the stage a spell, breaks some furniture and upsets the wine. He finally takes Rognar on Rats and

flies a glittering idiot, with his mother shuddering over him and trying to figure out in her own mind that he was merely drunk and disorderly.

The players handled the sticky mess as well as could be expected, all being excellent actors. As a sermon on the law of heredity the play is great, but after seeing it we are glad to announce that Haverly's Minstrels will relieve the them gloom next Monday night.

Of course there is less of actual criticism in the foregoing than of a relation of the story characteristic of the plainness of speech in Nevada, yet between the lines one may read just what the critic of the Morning Appeal, who is assumed to represent the thought of his locality with reference to the drama, thinks of the play as a dramatic work. His ideas would, of course, be conclusive were there not other points of view. But in a rough-and-ready way—a sort of Nevada manner—he is a wit, and wit is appreciated here as it is everywhere.

Further West there seems to be in some quarters a somewhat nebulous knowledge of authorities as to the modern drama. An announcement in the programme of a prominent theatre in Portland, sent to THE MIRROR, is to the effect that "a clever young actor, supported by his own excellent company," will appear in "Bernard Shaw's drama, Ghosts."

The members of the stock company at Proctor's Fifth Avenue Theatre have become much interested in the welfare of the Actors' Fund, and after much discussion concerning the best and most practical way of helping the Fund a plan was devised by Mrs. Mathilde Deshon that has met with the approval of everybody.

Mrs. Deshon, at her own expense, purchased a substantial iron letter box, which has been fastened to the call-board, and into this the members drop whatever contributions they are disposed to give each week. The key has been turned over to the Fund, and a collector will visit the box periodically and remove the accumulated money.

If this plan were followed in every theatre in the country a very substantial sum would be added to the Fund every month. "Many a little makes a muckle," and a few cents each week from every member of the profession would amount to a very gratifying total.

The generous example of E. S. Willard seems to have borne fruit. Mr. Willard's contribution to the Fund of the amount of his own profits and the salaries of the members of his company for one performance annually, with the full co-operation of those members, has led the officers of the Fund to take measures intended to induce other managers and actors to follow the example.

It may still be said, however, that if every member of the theatrical profession should become a member of the Fund, a course that would call for but two dollars a year from each, the question of the Fund's maintenance would be settled. There are comparatively few members of the profession that may not at some time find themselves in a position to ask Fund aid, and with the consciousness of having assisted in the support, this charity should in time of need be a consolation to those asking for its benefits; while, on the other hand, the necessity of going to the Fund for help with a consciousness of neglect of the duty that every actor owes to it should inspire something deeper than mere regret in those who think of the Fund only when they need its charity.

BEFORE AND AFTER.

Following Bertha Kalich in Monna Vanna at the Manhattan Theatre, Harrison Grey Blake, by arrangement with Messrs. Dittrichstein, Lockstader and Hunter, will present for its first metropolitan production Leo Dittrichstein's new play, Before and After, a legitimate farce in three acts which in various cities since its premiere has been so successful as to augur for it a New York run. While Mr. Dittrichstein has put much original work into this farce he credits the noted French writers, Hennequin and Bilhaud, with its main ideas. Before and After will show one of the best comedy companies seen in New York in recent seasons, the cast including Fritz Williams, Thomas A. Wise, Leo Dittrichstein, George C. Boniface, John Law Murphy, Katherine Florence, George Lawrence, Kenyon Bishop, Jean Newcombe, and Mabel Findlay.

THE CANADIAN TARIFF QUESTION.

John E. Turton, manager of the Grand Opera House, London, Canada, went before the Tariff Commission last week to file a protest on behalf of the Canadian Theatrical Association regarding the present customs arrangements. Mr. Turton presented a resolution concerning the duty on scenery, costumes, lithographs, etc., used by theatrical companies, which he stated is keeping many excellent attractions out of Canada. The resolution asked that the duties complained of be abolished, and was signed by all the theatrical managers of Canada. Mr. Turton claimed that the duty was nominally paid by the owner of the visiting company, but that in the end the Canadian theatre manager pays it, through the higher percentage demanded by all companies visiting Canada. The members of the commission promised to consider the matter.

ALLEGED PIRACIES.

The secretary of the American Dramatists' Club has received a letter from Chicago to the effect that the Cook Majestic Stock company is pirating the following plays: The Parish Priest, under the name of The Way of the World; The Lost Paradise, under the title of Capital and Labor; The Suwannee River, under the title of Roanoke; The Golden Gleaner, under the title of Mine; 49: Was She to Blame? under its proper title, and A Daughter of the South, under the title of A Southern Spy. Last week the company played Kalamazoo and is said to be booked this week at Jackson, Mich.

SUIT AGAINST THE CLANSMAN.

Marion Draughn has brought suit against the management of The Clansman for \$12,000, representing eighty weeks' salary at \$150 a week. She claims she was discharged from the company without cause. The defendants at a hearing held last Tuesday testified that Miss Draughn had proved at rehearsals unfit for the part she was to have in The Clansman, and that she had been released before the play was produced. Justice Seamon, of the Municipal Court, reserved decision.

Ernest Lamson, Dave, Heir to the Hoorah. *

ACTORS' CHURCH ALLIANCE NEWS.

National and Local Headquarters, Manhattan Theatre Building, Broadway, New York City.

The next regular meeting of the Brooklyn Chapter will be held Tuesday evening, Nov. 28, at Hotel Imperial, Red Hook Lane and Fulton Street. After the business session a social will be given from 8 to 9 p. m., after which there will be a euchre with prizes for both players and non-players. Tickets for members of the Chapter and all others interested can be had for thirty-five cents from the committee in charge and also at the hotel.

The November reception of the New York Chapter was held last Thursday afternoon, in the Parish House of the Church of the Holy Communion. Charles T. Catlin, president of the Chapter, opened the reception by introducing the Rev. Dr. Henry Mottet, rector of the parish. Dr. Mottet in a short address very gladly welcomed the members and friends of the Alliance from the members and friends of the Alliance. The following programme, under the direction of Irene Ackerman, chairman of the Entertainment Committee, was then enjoyed by all: Piano solo by Mrs. Dixon, recitations by John H. Costello, songs by Miss Piqua, recitations by Little Theima Phelan, Louella Dickson, May Kintzing, Norbert Lusk, and Mrs. Harry Leighton. The closing address, on the work of the Alliance, was made by Mrs. Newton Bennington. The Reception Committee, of which Edith W. Hubbard is chairman, then served light refreshments.

Owing to Thanksgiving Day there will be no tea served at the headquarters in the Manhattan Theatre Building on Thursday, Nov. 30. On Thursday, Dec. 7, Almee Abbott will be hostess of the tea pouring, to which all members and their friends are cordially invited.

The regular monthly meeting of the Board of Directors of the New York Chapter will be held at headquarters, Wednesday, Nov. 29, at 4 p. m. On Friday, Dec. 1, at 4 p. m., the National Council will meet at headquarters. It is earnestly desired that all members of these two bodies endeavor to be present.

SCHOMER, THE "HEBREW DUMAS."

Nahm Meyer Schalkewitz, called the "Hebrew Dumas," better known by the pseudonym of Schomer, died on Nov. 24 in Beth Israel Hospital after suffering for more than six months from cancer of the stomach. He was the most famous of Yiddish writers, and a sense of the founder of Yiddish literature. During his lifetime he wrote fully three hundred novels and at least thirty of his plays have been produced in Russia and America. Although a literary student of classical Hebrew, Schomer preferred to write in the popular vernacular because he felt that his massive of virtue and moderation belonged particularly to the Jewish masses. He is survived by his wife and four children. His only son, Abraham, is a lawyer; two of his daughters are musicians and one of them is a painter. Though the most popular of all Yiddish writers, Schomer has left very little property, owing to his great generosity and his financial negligence.

Schalkewitz was born in Newish, in the Province of Minsk, Russia, on Dec. 18, 1849. His first short stories, written when he was only a boy, were printed in a Russian Hebrew paper, no longer in existence. While living in Bucharest, an having made a futile effort to give up writing and enter business, he came to the influence of the Jewish theatre. He then resolved to become a dramatist, settled in Odessa and began work. There, in 1883, he composed Der Revizor, an adaptation of Gogol's "Revisor," which was produced with immediate success. It was in Biblical Hebrew and was considered a literary achievement. But Schomer wanted to reach the masses of the common people, and when the Russian Government closed the Jewish Theatre he emigrated to America, reaching New York in 1888. He edited two Yiddish weeklies, the Friend of the People and the Jewish Puck. At times he had serial stories running in all of the half dozen Yiddish journals and the demand for his plays exceeded any possible output. Much of his work was printed in the Jewish Morning Journal and the Jewish Daily News. One of his plays, The Jewish Emigrants, made \$30,000 for its owners, more money than has ever been made by any other Yiddish production, yet he sold the drama outright to the managers for only \$500. Next to The Jewish Emigrants his two best known dramas were Haman the Second, an historical comedy, and The Golden Country, a satire on Jewish professional life in New York. Many of the plays were produced by Jacob Adler, Sigmond Mogulesko and Bertha Kalich. Among Madame Kalich's most noted successes were the roles in Haman the Second and Rebecca.

Schomer's funeral was the largest Hebrew funeral ever witnessed in New York City. Outside of the late author's home fifty members of the Jewish Actors' Chorus Union chanted the "Schew-risep Asalam" and followed the hearse to the building of the Education Alliance, where the coffin was borne upon the shoulders of actors down the centre aisle to the stage, on which an altar had been erected. One hundred thousand people lined the sidewalks. The Rev. Adolph N. Radin, of the People's Synagogue, delivered the funeral oration amid outpouring of grief from his hearers. Dr. David Blaustein, Jacob Sapherstein and other prominent Hebrews delivered addresses. The pallbearers who attended the hearse on the funeral march were Jacob Adler, of the Grand Theatre; Jacob Sapherstein, editor of the Jewish Morning Journal; Peter Wernick, also of the Journal; John Paley, editor of the Jewish Daily News, and Zilik Owitich, of the same paper. In the procession were three hundred mourners, prominent Yiddish actors and literary men. The cortege halted at three different synagogues, where special music was rendered. The burial was at Union Field Cemetery.

NEW THEATRE FOR RACINE.

George H. Johnston, of St. Louis, makes the proposition to the citizens of Racine, Wis., to build them a new opera house worth \$60,000 without soliciting any local or outside capital. The house is to be up to date and modern in every respect and with a seating capacity of 1200. The conditions of building the house by Mr. Johnston are that the public pay him for the opening night's attraction \$12,000 on a uniform price of \$10 a seat for the capacity. Plans of the house will soon be submitted, when committees will be appointed to ascertain the prospect of raising the \$12,000 for the opening night and thereby secure a modern playhouse.

SAID TO THE MIRROR.

C. E. CALLAHAN: "I notice in the current Mirror that a play, My Maryland, has been copyrighted by Richard Lane. Mr. Lane is probably not aware that he is fifteen years too late, as it is more than that time since I wrote the comedy drama of that name. It was shortly after produced by Jennie Holman in the Southwest, principally to advertise the fact that such play had been written. It is now being revived for production by a woman star, and of course the name has been pre-empted, and is not open."

EDWARD TAYLOR: "Under the heading, 'Matters of Fact,' THE MIRROR of last week said that the departure of Raymond Gilbert took away the last member of the original cast of Gordon and Bennett's The Holy City. Richard Chapman, now a member of the company, appeared in the first production of the play on July 21, 1904, and has not missed a performance since. Mr. Chapman outnumbers Mr. Gilbert several performances."

T. H. WINNETT: "Benjamin F. Mack has been pirating The Moonshiners under the title of We 'Uns of Tennessee and Pecos Ridge, after having been warned by me. I am the sole agent for this play."

AUNT LOUISA, ELDRIDGE: "Members of the profession should be warned against a man named Perrin, who is sending letters to many actors, signed 'Mrs. Perrin,' and sometimes signed Fisher. The man is an impostor."

TO FREE THE THEATRE.

Providence, Grand Rapids and Other Cities—Opinions and Comment.

The Imperial Theatre in Providence secured and plans ready for the erection of new theatres in Grand Rapids, Bay City, and Saginaw, Mich., are the important announcements of the Independents this week.

It was announced two weeks ago that the owner of the Imperial in Providence had cancelled the lease held by Spitz and Nathanson. The house was given up on Nov. 11, but the stock company, headed by William Courtleigh, was permitted to remain until definite arrangements could be made. It is now the plan of the Shuberts to continue the theatre as a stock house for the present, but to use it when possible for independent productions.

The erection of independent theatres in Grand Rapids and Bay City will begin at once, and it is planned to start the new house in Saginaw in March. Plans are on foot for independent theatres in nine other Michigan cities.

Frankfort, Ky., has also come into the fold. After Dec. 1 the Frankfort Opera House will cease to book with Klaw and Erlanger and will be furnished attractions by the Shubert agency. J. H. Gray, of Norwich, Conn., who has been investigating the feelings of managers in other Connecticut towns toward the Syndicate, and with a view of assessing some co-operative plan for lowering the assessment these managers pay to the Syndicate for bookings, has met with considerable encouragement. Managers who are also lessees of the theatres they manage have found most ready to consider a plan of independence. He feels confident of securing the withdrawal of several important theatres from the Trust control.

An Independent theatre for Fargo, S. D., is being discussed as a connecting link between Milwaukee and the Pacific Coast.

The Sandusky, O., Daily Register, in an editorial printed on its dramatic page, says:

"Slowly but surely the Belasco-Shubert-Flake combination, which made its appearance but a comparatively short time ago, is overtaking the Theatrical Trust which has played havoc with the business since its infancy. The Independents are working tirelessly to crush the Trust, and when they do they will have gained one of the biggest victories known to the theatrical world. Day by day the Independents are gaining a stronger foothold in every nook and corner of the country. It must be admitted that the Trust is mighty powerful, but the Independents are equally as powerful, and what's more they have the liberal support of the generous public. That the Trust has played havoc with the business is an acknowledged fact and may the day be near at hand when it passes out of existence."

"Those back of the Independent movement see more than the almighty dollar. This cannot be said of those identified with the Trust. Virtually there are two Trusts. One controls the higher priced playhouses, while the other has a death-like grip on the second grade theatres. Little does the average theatregoer realize what leeches both of them are. Since their existence many a theatrical manager who refused to 'kneel at the throne' has been crushed to death. To change the theatregoers is a secondary consideration with them. All they aim to do is to gather in the percentage from the productions which play the theatres they control."

"The American press would be acting wisely if it joined hands with the Independents and made known the condition of affairs in theatrical circles."

In Milwaukee The Land of Nod, which played at a dollar schedule in Chicago, was offered at \$1.50, with a \$1 matinee concession. The Milwaukee Journal says editorially:

"Is there any rational explanation of the practice of the Theatrical Syndicate of charging more for admission to plays in Milwaukee than for admission to the same plays in Chicago? If so, the people of Milwaukee would like to know what it is. Why should Milwaukee theatregoers be charged \$1 to see a matinee performance when Chicago people pay only 50 cents to see the same play by the same company? Why should Chicago prices be on the \$1.50 basis here and on the \$1 basis in Chicago? What explanation is there except this: That the Trust discriminates in this way against Milwaukee simply because it thinks it can. Who is to stop it? It is bad enough to have so many cheap, worthless plays forced upon us; it is adding insult to injury to be charged extortionate prices for them."

"Milwaukee is said to be a poor show town. Is it any wonder? The people of the city would prove themselves lacking in good sense if Milwaukee, under present conditions, were not a poor show town."

"But it is up to the people. Their desire for good plays cannot be questioned. Milwaukee would not be considered a poor show town if the right kind of performances were offered by the theatre managers. The people can have good plays if they insist upon them, and at reasonable prices, too. Stop submitting to the hold-up practices of the Trust and it will soon come to time."

Down in New Orleans, the Harlequin, always a strong fighter for independence, publishes the following editorial:

"The days of the Trust are drawing to a close. No more signal and far-reaching service has been rendered the American stage than when James S. Metcalfe, of Life, and David Belasco succeeded in putting the Klaw and Erlanger brace before the American people through the medium of the witness stand. Out of their own lips have they been measured, weighed and condemned. The amiable little Klaw, who is accustomed to 'skating on very thin ice,' the terrific Erlanger, at last had their say. And more important than any issue involved was the simple opportunity afforded the American people of seeing the men dominating their stage through a commercial corner of theatres. You will observe the effect even here. The things which the shallow people used to take on faith will be weighed in the crucible hereafter. No longer will arrogance take the place of intrinsic worth. The showy, cheap, gross mountebanks have reached the very end of their tether despite any and all the cornering of theatres they may still have in hand."

WASHINGTON'S MAJESTIC OPENS.

The Majestic Theatre of Washington, formerly Ford's, newly renovated and beautifully decorated, both interior and exterior, was opened on Monday night, Nov. 20, with Vance and Sullivan's How Baxter Butted In. The theatre is one of the handsomest in Washington. The interior is in red, white and gold, while the outside, partially covered with modern electric signs, is in pure white. The Majestic has bright prospects and its promoters feel confident that it will "make good" in every way the term implies. The new local manager, Mr. Sargent, comes from the ranks of well-known circus men, although he has had wide experience in the theatrical business. He was with Barnum and Bailey for several years and then successfully piloted the Carl Hagenbeck trained wild animals on a Winter's tour and managed the show on the Pike at the St. Louis Fair. Because of his ability Mr. Sargent was selected to handle the house after the Lafayette company had weighed a score or more of applicants.

A BERNHARDT THEATRE IN NEW YORK.

It was positively affirmed yesterday that Sarah Bernhardt is to build and maintain a theatre in New York city, to be known as the Bernhardt Theatre and to be located nearly opposite the Metropolitan Opera House. The site has been secured by her manager, William F. Connor, who states that work on the building will begin as soon as the partially prepared plans are completed. Productions will be arranged under the supervision of Madame Bernhardt in Paris, but the Shuberts will be the directors of the theatre. It is purposed giving the highest class of plays, American and English, as well as French. Madame Bernhardt will return to America to dedicate the new house next year.

TELEGRAPHIC NEWS

CHICAGO.

Bernhardt's Remarkable Week—Ernest Hogan in Rufus Rastus—Way Down East.

(Special to The Mirror.)

CHICAGO, Nov. 27.

Sarah Bernhardt was memorably successful at the Grand Opera House last week and so nearly perfect in her art that in several instances the reviewers played her beyond criticism. Mr. Hubbard, of the *Tribune*, found her Camille faultless. Mr. Bennett, of the *Record-Herald*, said her Sapho was immeasurably superior to any other Sapho seen here, and declared it the true Sapho of Daudet. Mystery, revelation of the true Sapho, depth and breadth of mind and fidelity to the high purpose of fine art were evident in all her other performances. There was some adverse criticism, but it was about her as a dramatist, after she offered her own version of Adrienne Lecouvreur. The play was regarded as weak. As an actress she seemed greater than ever, and doubtless is. Her reputation in Chicago certainly is. People who could not understand French were eager to see every one of Bernhardt's performances, for even in the pantomime which they saw she was great. Her matchless Camille Tuesday night was followed by an immediate announcement that it would be repeated at an extra matinee Friday, and the ink on the tickets for this extra performance was not dry before they were all sold. The Grand lobby was crowded all week with ticket buyers, and they paid into the box office for the ten performances, matinees every day after Tuesday, a total of about \$40,000. Seats sold at the agencies for \$4.50 or more. The scale was \$3 to \$1.50 for the gallery and \$25 for boxes.

The advance work for Bernhardt's engagement was brilliant, beginning well and developing a clever crescendo, culminating with her arrival on the first special from New York. W. F. Connor, Charles Sprue, E. J. Sullivan and Toxin Worm were when points of this publicity performance, in the time light of this publicity performance, Mr. Worm arriving last, but not least. The management points to the fact that the Bernhardt engagement continues for thirty-nine weeks in this country, with not a single week in a syndicate house.

The Prince of India, dramatized from General Wallace's book, will be elaborately produced at the Colonial early next year. George Wood says 400 supernumeraries are now being rehearsed in New York for the production and that it will be on a scale of magnificence wholly in keeping with the "theatrical beautiful."

Many Chicago admirers of Anne Sutherland are interested in the report that she is to have a stock company of her own here next Spring or Summer.

Howard Laing, ably assisted by the Chicago, Milwaukee and St. Paul road, will transfer Babes in the Wood from here to Milwaukee Dec. 4 in a special train.

Stanley Wood and Gabriel Pollock's Ivan the Terrible, which ran two weeks to immense business, will be produced at the Bush Temple two years ago, will be played there again beginning Dec. 4. Thus gracefully does Manageress Elizabeth Shober patronize home talent.

Hundreds of friends of Maclyn Arbuckle here wish him big success with The County Chairman, which he has leased from Mr. Savage. He will be substantially appreciated when he returns here in The Chairman.

When We Were Twenty-one will be played by the People's Stock the week of Dec. 4.

John Slavin, Blanche Ring, Eleanor Robson, Fritz Scheff, Fay Templeton and Dustin Farnum are announced to appear at a benefit at the Auditorium, Dec. 12, for the persecuted Jews of Russia.

Toxin Worm says the way to pronounce King Haakon's name is Haykon. If King Haykon wants a man to promote the new kingdom of Norway that gentleman is now in Chicago. Mr. Worm, recently in Denmark, went to the bleak coast of Hamlet, presumably to see the ghost walk.

Frederick Clarence Rivers, late stage-manager of The Yankee Regent, is now with Will J. Block as general stage director. Mr. Rivers says he is preparing Mary Jones' Domestic for vaudeville.

Recent engagements through Milo Bennett's Dramatic Exchange include Elaine Hart and Margaret Hatch, with a cross the Pacific; Harry Plimpton, with Holy City; Florence Hamilton, with Diemer Stock; Alice Hawley, with Royal Slave; Eleanor Hicks, with di Vernon, and Joseph Vall, with Edwards Davis Vandeville company; Harry Rogers and Alice Bolton, with Rowland and Clifford's Dora Thorne; Ernest Robinson, with Woodward Stock; Omaha; Edith Thomas, with Du Barry; Gertrude Steele, with A Thoroughbred Tramp; Kitty O'Brien, with Fanny M. Dooley; Mr. and Mrs. Bartley Rice and C. Merritt, with The Moonshiners' Daughter; Mr. and Mrs. Martin, with The Vinegar Buyer; Mr. and Mrs. Hoffman, Irene Palmer, Edith Fifer, with The Telephone Girl; Alice Lovelace, with Avenue Stock; Francis Loeb and Fern Melrose, with Kolb and Dill; Florence Colby, Gordon and Gilbert, and Ruth Davis, with Hans and Nix company; George Farrell, with Why Women Sin; George Hubbard, with Della Pringle; H. G. Forrest, with Forepaugh Stock, Cincinnati; Edna Ward, with The Punkin Husker; Corwin Lukmoor, Fred Vizard, Harry Lavin and others for The Kerry Fiddler.

Hal Reid's Gypsy Girl, with Dolly Kemper, is at the Bijou this week, and Miss Kemper is giving receptions to the ladies and children at matinees. She is throwing natural flowers at the audience during the chorus of a song.

John Ford, who used to make people sit up and take notice when he danced at the La Salle, and Mayne Gehrue, also a favorite there, are sure to have a big week at the Great Northern this week in Walter Coleman Parker's *Lovers and Lunatics*, produced here at the La Salle. The effect of the efforts made to show in Mr. Parker's name. When he was here it was W. C. Parker.

Ernest Hogan made Rufus Rastus a big success at the Great Northern last week, though the comedy has some virtue of its own. Mr. Hogan, showing unmistakable evidence of being a born comedian, gave a thoroughly excellent performance of the Ethiopian nondescript, and his regard for a true and natural basis of comedy exaggerations promises further success. The colored entertainer's tendency to overact and indulge in foolish exaggeration is well restrained throughout Rufus Rastus, the music is good, the singing praiseworthy. J. Edward Green, who staged the production, has done unusually creditable work.

Joseph Grismer's edition of Kipper's Sky Farm, under the direction of R. T. King, at the Academy last week, was remarkably well played and carefully and completely staged. The Academy is benefited by such a good production of one of the best rural dramas. Helen Douglas' tomboy was the hit, but the rest of the cast was praiseworthy. It included John Moore as Benjamin Brown, William Sheldon as Nixon, Harry E. Fowler as Sleepy Jackson, C. B. Middleton as Kip, Roland Gordon as Warren Brown, John C. Brownell as Tuttle, Edith von Luke as Marigold, Grace Campbell as Jonquil, and Minnie Sharp as the Postmistress. The week's business was large.

'Way Down East, William A. Brady's special production, is drawing remarkable houses at McVicker's, considering the many visits it has made here.

Kellar comes to McVicker's Dec. 10. F. R. E. Woodward, chief of the Beach Amusement Company's publicity bureau, announces the appointment of H. E. Rice, of St. Louis, as manager of the park, with supervision of construction.

Frank McKee, A. W. Dingwall, William Harris, of Rich and Harris; John J. McNally, William Heppner, and William Anderson can up from French Lick recently and inspected the Colonial.

Charles E. Blaney's and Howard Hall's Millionaire Detective, with Mr. Hall as star, has made a fine record, both as a play and as a house-filler,

at the Academy in Columbus. Mr. Hall plays his dual role with skill and thoroughness, and his company gives excellent support. The Millionaire Detective is easily one of the best of its kind.

The November issue of E. G. Stinson's artistic little magazine is one of his best. It gives pleasing glimpses of Louisville and "appreciations" of Colonel Haldemann, editor of the *Times*; Harry H. Bell, the critic of the *Times*; Elsie De Tourney, Paul Barth, the "next Mayor"; Major Filmore Tyson, and others.

Alice Neilson in Don Pasquale attracted fair houses at the Studebaker at two matinees last week. Reviewers granted her considerable merit in the higher operatic field.

One of the old standbys, a home and heart interest drama of English birth, was produced in a nearby city recently, and I hear that there was a good deal more said about the production after it was made than before. It went no farther.

Adelaide Keim's Camille at the Bush Temple last week was a fine, appealing, natural achievement that was quickly and fully appreciated by the legion of Temple patrons. They filled the theatre to overflowing all week and sat as if spellbound through such scenes as that between Camille and Armand's father, third act.

The grip of this scene was partly due to the strength, sincerity and vocal excellence of Edward McGillan's Duval, but mainly to Miss Keim's remarkable mastery of the resources of acting in simulating grief. The part of Armand, never more than tributary to Camille, was carefully played by George Allison, and Kate Blank made a comedy success of Madame Prudence. Howard Hickman as De Varville showed a personality that should please, but interfered with by lack of restraint and deliberateness in acting. He is frequently too hasty.

Laura Sawyer, formerly leading woman of the Avenue Stock, has joined the When Women Love company to play the lead.

A. C. Bird, former manager of the Garrick, and now a general representative of the Shuberts, was in town on route East last week. Olive Vall is the prima donna of The Empire, which will be produced at the La Salle next Saturday, following The Regent, with an intermission Friday. The show the theatre will be closed. Cecil Levan will be the leading comedian, and Florence Holbrook, Mart Lorens, Tom Cameron, James Saunders, J. J. Fogarty, Margaret McDonald will be in the company.

Manager Gerson, of the Garrick, now says The Girl from Mexico will not follow Babes in the Woods, but Happyland will—some time.

The list of announced contributors to the Esplanade's Christmas tree fund benefit programme are, Otis Skinner, Fay Templeton, Lillian Blauvelt, Blanche Ring, Mabel Barrison, Victor Moore and Emma Littlefield, Cecil Levan, La Fette, Adelaide, Pony Ballet, Margaret McDonald, Cherish Simpson, Harry Corson Clarke, 'Way Down East Quartette.

Murray and Mack come to the Columbus next week, and Phil Hunt's Hearts of Gold follows, with Maurice Freeman, who showed marked ability while leading man at the Thirty-first Street under Charles P. Elliott's management.

The Virginian follows Otis Skinner at the Grand, and Fritz Scheff comes to the Illinois Dec. 4 in Mile Modiste.

Crane was cordially received here but not his play.

It was announced last Saturday that success has crowned the movement for a national theatre here. This has been assured by the agreement, just closed, by which the Musical and Dramatic Direction Company, established by Arthur Bissell, Preston Gibson, Melville E. Stone, Jr., and others, has leased for 1906-7 the new "model theatre" to be erected next Summer at 247 Michigan Avenue by the Chicago Municipal College.

The building will be six stories high, of dressed white marble and green bronze, and will cost \$500,000. The bills this week: Grand Opera House, Otis Skinner in De Grammont; Garrick, Babes in the Wood; Studebaker, Lillian Blauvelt in Rose of the Alhambra; Illinois, Sam Bernard in The Rollover Girl; Chicago Opera House, His Honor the Mayor; Colonial, Forty-five Minutes from Broadway; McVicker's, 'Way Down East; Great Northern, Lovers and Lunatics; Auditorium, Humpty Dumpty; La Salle, Yankee Regent; Bush Temple, A Midnight Bell; Columbus, Mason and Mason in Frits and Snits; People's, The Secret Dispatch; Marlowe, in Missouri; Alhambra, A Race for Life; Criterion, Howard Hall in The Millionaire Detective; Academy, Happy Hooligan; Bijou, The Gypsy Girl. OTIS COLSTON.

BOSTON.

The Sothern-Marlowe Season—Cloverdel Produced—Wolfville Closing—Notes.

(Special to The Mirror.)

Boston, Nov. 27.

There are a number of interesting changes of bill to-night, but the one which drew society people in the largest numbers was at the Hollis, where E. H. Sothern and Julia Marlowe began their road tour following their New York engagement. It was a wise move to select the Taming of the Shrew as the opening play of the repertoire, for it served to give each star a character new to Boston and the novelty was appreciated. All the details of the presentation were the same as in New York. The comedy will hold the stage only this week, with Twelfth Night as the second play and Romeo and Juliet and The Merchant of Venice to finish the engagement.

Mrs. Leffingwell's Boots is the new comedy at the Park this week and the engagement opened very auspiciously this evening. The cast has been changed quite a little since its presentation in New York last year, but the organization was well liked to-night, and individual hits were made by Frank Burbeck, Conway Tearle, Dorothy Harron, Grace Hayer and Jane Laurel. Guy Standing will resume his original character in the play next week.

There have been surprisingly few changes in the cast of The Wizard of Oz since the extravaganza was first seen here several seasons ago, and all the original favorites were enthusiastically received this evening when their engagement opened at the Boston. With Montgomery and Stone still at the head the fun making is looked after in capital fashion and the spectacular effects are notable in every respect.

The Prisoner of Zenda is the change of bill for the week at the Castle Square with John Craig and Lillian Kemble in the two leading characters, and Charles Mackay, John Waldron, Cameron Clemons, Mary Young and other favorites of the stock company in the cast, so that the production is even more effective than any that this play has ever had at this house in the past. Blue Jeans at the Empire this week gives Mary Hall a chance to show her cleverness to the greatest extent that she has had in a long time. It would be hard to find a Boston favorite who could go to the extremes that she has gone this season, and now June has introduced her in the soubretteish rough diamond, making an enormous personal hit. It was a pleasure again to see Rose Morison, the wife of the popular manager, upon the stage. She has not played here since she was at the Castle Square.

Nat C. Goodwin's presentation of Wolfville at the Colonial has gone to show that Boston sometimes likes plays that are not enjoyed in other cities. It is hardly a melodrama, but Mr. Goodwin makes the most of it, and his Cherokee Hall has many exceedingly strong moments. He has capital support, especially in Guy Standing, Katherine Grey, Josephine Sherwood, Jessie Busley, and Phyllis Rankin. This week closes the play's season.

As Ye Sow keeps on to good business at the Majestic, but the last nights are announced so that the piece may be taken to New York. Ethel Earle, who was last season a favorite at the Castle Square, takes up the part of the heroine this week. On Thanksgiving Day a distinct novelty will be given in the shape of three complete performances instead of merely giving a holiday matinee.

Dan Mason and Gay New York form the holiday attraction of the week at the Globe, where musical combinations have been especially suc-

ceeded this season. The engagement opened auspiciously to-night with a large audience.

Maclyn Arbuckle and The County Chairman have only the present week left of their engagement at the Tremont, and then they will give way to the coming of Mrs. Fiske, who will be seen in Lash Kleckman. It has been two seasons since she has been seen here, and no play has been heard of so much as her new triumph, for which a tremendous engagement is anticipated. A complete change of nature of play is made at the Bowdoin Square this week, and from the French historic scenes of Du Barry the stock company moves to the thrilling episodes of A Texas Ranger. The players of this organization are often called to show great versatility, but this has been about the most abrupt change that they have made.

Helma Herman is the star of the week at the Grand Opera House, appearing in The Queen of the Corvairs, a play entirely new to Boston. This is another Theodore Kromer melodrama, and in the episode built around the career of Queen Draga Miss Herman repeats the personal success which she has made here in other melodramatic works in the past.

Ben Greet's players will not reach Boston until next week, opening their season at Jordan Hall with Henry V given in Elizabethan period. Helen Macgregor's death was a great shock to her Boston friends, for she had been one of the greatest favorites of the cast of As Ye Sow at the Majestic.

Katherine Grey, who has been leading woman with Wolfville, will go at once to Arnold Daly's company, taking the same position with You Never Can Tell.

There was great football enthusiasm at the theatre on the night after the football game between Harvard and Yale. There had not been a game left in town for a week before the game, and the crowds were especially big. The Boston and the Hollis had the most, the Harvard and Yale players occupying boxes at these respective houses. It was especially a case of rough house, at the Boston and there were so many disturbances that Babes in Toyland was hustled through so that the final curtain fell at 9.40, more than an hour ahead of time. Miss Glaser displayed electric lights and ribbons in honor of each college.

Hattie Moore, formerly a comic opera singer, is seriously ill at the home of her parents in Medford. Her recovery is not expected.

Guy Standing, of Nat C. Goodwin's company, went out to Lincoln to be the guest of A. Henry Higginson one day last week, and while the two were having a crown country run Mr. Standing's spirited horse threw him. He dislocated his shoulder and as a result lost one performance at the Colonial.

Arnold Daly was invited to speak at Dennison House, one of the college settlements, last week. It will be interesting to see Mr. Daly's account of the occasion if he ever writes his autobiography.

The series of Irish plays which Clayton Gilbert is to give has been postponed a bit and will probably not be given until early in January.

Mrs. Mary Kidder, mother of Edward E. Kidder, the playwright, died at her home in Chelsea last week. She was well known as a hymn writer, writing more than a thousand in her life of eighty-six years.

Joseph Williams, Jr., the little son of Thomas Jefferson, the actor, ran away from the private school in Salem which he was attending last week, and was found at the North Station here. The police took him and the portrait of his father, which he was carrying, and he was returned to the school. The explanation of his act was that there were too many girls there.

Quite a delegation went out to South Framingham last Wednesday and witnessed the first performance of Cloverdel, the new comic opera in which Henry C. Babcock is being starred by Virginia F. Atkinson. The book is by Tilton Richardson, the former dramatic critic of the *Traveler*, and the score by George Lowell Tracy. This was the cast:

Hon. Jefferson Jackson Clover.	Henry Clay Barnabee
Dionysius Dodd, A.B., A.M., Ph.D., Agr.D.	Adolph Mayer
Jack Rannister	Henry Taylor
Solon Shaw	Victor Delacy
Silas Simpson	Alonso Price
Ebenezer Doolittle, M.D.	James Reynolds
Ephraim Doolittle	John H. Ferguson
Virginia F. Atkinson	Mary S. Sherwood
Sophronia Blossom	Mabel LeFavre
Jane	Edith Hendee

Cloverdel is a rural satire of a clever nature, with features of American political life neatly taken up in connection with an old home week celebration and the return of the Secretary of Agriculture to his native place. In his retinue come his daughter Virginia and a fascinating bevy of feminine clerks from the Department of Agriculture, and in their interpretation of the honorable Secretary's injunction that they "cultivate the farmers" is found one of the threads of plot development.

In supervision of the abandoned farm, reclaimed as a personal memorial, the Hon. Mr. Clover has installed Professor Dionysius Dodd, a highly educated agricultural theorist, whose knowledge has proved more valuable in the preparation of speeches and departmental documents for his chief than in the practical details of husbandry. As farm hands at Cloverdel Professor Dodd has secured the graduating class of an agricultural college, and their combined failure to make theory square with practice is one vein of the satire.

Among the farm hands, however, are two aliens to these agricultural experts: one a Mexican War veteran and the town's oldest inhabitant, hired to do the "chores" to which no one else will condescend; the other a young man, a supposed tramp, who has been pressed into service in haying time, and whose doubtful antecedents furnish the basis of the chief complications of the plot. How this young man, who has sought "the rural scene" in his search for "a natural woman," finds in the haughty aristocratic daughter of the Secretary his soul's complement if not his mind's ideal, is an important element of the story.

The book is well constructed and the score of a Sullivan-esque nature, giving almost too much music, so liberal are the introductions. Mr. Barnabee is as quality humorous as ever, and Mr. Price also made a hit. Miss Sherwood is the daughter of Madame Sherwood, the pianiste, and a debutante, but she did exceedingly well. The opera was well staged by Adolph Mayer, who also played a character at short notice.

JAY BAWTON.

PITTSBURGH.

Fantana—His Last Dollar—English Grand Opera—Melodramas.

(Special to The Mirror.)

Pittsburgh, Nov. 27.

His Last Dollar is an interesting play, and the large audience at the Alvin to-night keenly enjoyed it. David Higgins the author and star. In New York Town follows next week. The Bijou's two large audiences to-day seemed to like When the World Sleeps, which is new to this city. Next week The Four Mortons in Breaking Into Society.

Fantana is one of the brightest musical comedies seen here this season, and the Belasco is assured of a large week's business. Mrs. Temple's Telegram follows.

The Empire has a play new to this city. The House of Mystery, which abounds in exciting and thrilling action. Shadows of a Great City follows.

The Ham Tree at the Nixon is likely to do a large business during the week. Henry W. Savage's English Grand Opera company comes next week in the following repertoire: The Valkyrie, Aida, Rigoletto, Faust, Lohengrin, and Tannhauser—six nights and two matinees.

Burton Holmes gives his traveltogue of The Tyrolean Alps to-morrow night at Carnegie Music Hall.

The two burlesque houses, the Gaiety and the Academy, both began the week with their usual large business. The former named house offers Phil Sheridan's City Sports, with Dan McAvoy

and his Fifth Avenue Girls as a feature. The latter house has the Brigadiers Burlesquers, with Edmond Hayes.

Samuel F. Nixon and his son, J. Fred Nixon-Nirdlinger, accompanied by Mr. Nixon's secretary, Mr. Love, were in the city for several days last week on important legal business.

Manager George W. Sammis, of the Belasco, most emphatically denies that his house will "fill in" several weeks with vanderbills, a rumor which was circulated last week through a local newspaper.

ALBERT S. L. HAWES.

PHILADELPHIA.

Final Performance of The Duchess of Dantzic—Mrs. Carter, John Drew and Edna May.

(Special to The Mirror.)

PHILADELPHIA, Nov. 27.

The Duchess of Dantzic closed its engagement here on Nov. 25. The entire company returns this week to England.

The special feature that interests fashionable society is the engagement of Mrs. Leslie Carter, who makes her first appearance this evening at the new Lyric Theatre after an absence of two years, appearing in *Adrea* for the opening week. The engagement is for three weeks and will surpass all of Mrs. Carter's previous high records.

The College Widow opens to-night at the Chestnut Street Theatre and is to remain four weeks. Frank Daniels in Sargeant Brue follows on Dec. 25 for two weeks.

Low Fields with his band of merry-makers in It Happened in Nordland makes his initial bow this evening at the Chestnut Street Opera House. The opening reception insures large returns. The Ginger Bread Man follows on Dec. 11. Lulu Glaser on Dec. 25 for two weeks.

Edna May in The Catch of the Season begins a two weeks' term to-night at the Garrick Theatre. Blanche Walsh in The Woman in the Case comes for the week of Dec. 11.

John Drew in De Lancy is in his second and final week at the Broad Street Theatre, playing to his usual excellent business. Spangles follows on Dec. 4 and will then receive his first production on any stage. It is from the pen of Charles Frederick Nirdlinger and is presented under the management of Charles W. Allen. The comedy, with musical interpolations, is a satire on the free library philanthropies of Andrew Carnegie. The following company is now rehearsing: Van Rensselaer Wheeler, Harry Harwood, Charles Wyngate, George W. Leslie, Myron Calice, William Elliott, George O'Remy, Florence Randolph, Eva Dennison, Marion Lorne, Francis McGinn, and J. H. Lewis. It spans proves a success it remains here for three weeks.

Dustin Farnum as the hero in The Virginian is in his second and last week at the Walnut Street Theatre, playing to fair patronage. Thomas Jefferson as Rip Van Winkle follows week of Dec. 4. Coming Through the Rye on Dec. 11 and Chauncey Olcott for Christmas and New Year's week.

This week Al. Leach and the Three Rosebuds are repeating their success of last season. Girls Will Be Girls, at the Grand Opera House. Elsie Fay plays a return date for the week of Dec. 4 in The Belle of Avenue A.

This is the third and final week of The Old Homestead, with William Laurence as Joshua Whitcomb, at the Park Theatre. Bickel, Watson and Wrothe in Tom, Dick and Harry follow for the week of Dec. 4, originally held by Home Folks.

The Sign of the Cross, with F. W. Smith as Marcus and an excellent supporting company, opens to-night at the Girard Avenue Theatre. Child Slaves of New York comes on Dec. 4 and Eugenia Blair in Oliver Twist arrives on Dec. 11.

Confessions of a Wife holds the boards at the National Theatre. When the World Sleeps comes on Dec. 4 and Lillian Mortimer in No Mother to Guide Her on Dec. 11.

Thomas F. Shea in repertoire in this week at the People's Theatre. Young Buffalo, King of the Wild West, follows on Dec. 4 and For His Brother's Crime on Dec. 11.

At Hart's Kensington Theatre Her First False Step is the offering for this week, rendered by a fair company and a rural quartette that pleases the patrons. Too Proud to Beg opens on Dec. 4. E. A. Anderson appears this week in The Curse of Drink at Blaney's Arch Street Theatre. The Ninety and Nine follows on Dec. 4.

Forepaugh's Theatre Stock company is presenting a notable rendition of Uncle Tom's Cabin. The cast, which is worthy of record, includes George Barbier, John Ince, Affie Warner, Arthur Maltland, Elizabeth Goodall, Edwin Middleton, Florine Arnold, Eleanor Caina, and Francis Herblin. When We Were Twenty-one will be produced on Dec. 4.

Darcy and Speck's Stock company at the Standard Theatre presents Only a Shop Girl. Why He Divorced Her is the bill for Dec. 4.

Dumont's Minstrels at the Eleventh Street Opera House have several novelties for Thanksgiving week. Vic Richards as Curley Blew in Smalley-Raffles; or, The Gentlemanly Burglar, is a big hit, as is also the new skit entitled The Modern School for Husbands.

The Philadelphia Orchestra, under Fritz Scheel, is to give a matinee on Dec. 1 and an evening performance Dec. 2, with Hugo Heermann, violinist, as the soloist. Madame Emma Samuels and her concert company give a matinee on Dec. 2. The opening performance of the Metropolitan Opera company for the season of twelve nights and two matinees takes place on Dec. 5, with La Favorita. The only appearance this season of Kubelik, the violinist, is advertised for the afternoon of Dec. 9.

Henry Ludlum, the dramatic instructor, appeared as Shylock in a creditable performance, of The Merchant of Venice at the Pennsylvania Railroad Young Men's Christian Association on Nov. 25. The supporting company included Julia Ashton, as Portia, Blanche Martin as Nerissa, Wilson Bassett as Antonio, A. R. Callender as Bassanio, and Joseph Fisher as Gobbo.

S. FERNBERGER.

CINCINNATI.

Sergeant Brue—Revival of Paul Jones—The New Heuck Theatre.

(Special to The Mirror.)

CINCINNATI, Nov. 27.

Frank Daniels holds the centre of the stage at the Grand to-night in Sergeant Brue. The piece started off well before a big house and promises to be a lively Thanksgiving attraction. Maxine Elliot follows in Her Great Match.

Rosa Cecelia Shay, a Cincinnati girl of unlimited local popularity, is the star at the Walnut this week in a revival of Paul Jones, and capacity houses are in evidence at every performance. Others in the company are Joseph Frederick, J. F. MacSwaney, Patrick Wallace, Marion Langdon and Maudie Napier. Murray and Mack in Around the Town scored one of the big successes of the season at this house last week. Manager Fish put on a splendid revival of The Prisoner of Zenda at Robinson's yesterday. Harry Burkhart appeared as Rudolph and Rasendyl to the Flavia of Lavinia Shannon, and the entire production reflected credit on the stage management of Gilbert Ely.

Anne Blanche is this week's star at the Lyceum in her new play, Fighting Fate. Ernest Hogan and his big company of colored entertainers are at Heuck's in Rufus Rastus and nothing better of its kind has been seen there for a long while.

The plans of the new Heuck Theatre on Vine Street, which is to be used next season by the independent attractions, were made public last week, and would seem to leave nothing that could be desired for the comfort and safety of its patrons. The seating capacity will be about 1,800.

Recent bills of the German Theatre company, which packs the Grand each Sunday night, have been the Countess of Wolfshagen and Schenkenlees.

Calvi appeared before a large audience at Music Hall in concert on the afternoon of Nov. 25.

H. A. SUTTON.

ST. LOUIS.

Mrs. Fiske's Success at the Garrick—Robert Emmett—The Genius and the Model.

(Special to The Mirror.)

ST. LOUIS, Nov. 27.

One important fact stood out large all over the St. Louis theatrical situation last week. Everybody heartily accorded Mrs. Fiske the place of America's leading actress. The Garrick never before held such a succession of thoroughly representative audiences, that of Monday night being the choicest pick of the "blue book." Other gatherings were not far behind in point of social distinction, and altogether the week will be recorded in the history of local theatricals as the most remarkable in years. The ethical value of Mrs. Fiske's visit consists in the public accord with her long, courageous, independent course that has at last given her a worthy abiding place in St. Louis, a circumstance in which all men and women of good will take pardonable pride.

Dr. Robert Emmett, had the Olympic stage last night. He himself creditably played the title-part. Two pretty young ladies from Ireland appeared in the cast and their brogue neatly set off the dialogue. The large company found favor with a large house.

Ethel Barrymore started in Monday evening at the Olympic in Sunday, her part having the name of the new play. Sunday is a Western girl, who after the manner of the milder melodrama, finds herself suddenly transplanted to England, the transition being from miner's cabin to castled and baronial halls. This, we are told, is by no means uncommon in real life, and Miss Barrymore's naïveté helps her greatly in the working out of the story. Her company is of average ability.

Sunday at the Olympic last night was novelty number one of the current week. Novelty number two is the Kluge La Shelle production of The Heart to the Heart at the Century. This is another Western affair sent to pull out a holy eve for us of the Woolly West. Perhaps we are not good judges of such things, being too near the actual point of contact. However, we will deal gently with our fellow craftsmen, Paul Armstrong, and say that his mining story, reminding of Bret Harte's Luck of Roaring Camp, is not half bad. Guy Bates Post, of last year's The Virginian, is featured, and deserves it.

Novelty No. 3 is the Garrick, where it began to-night under the title of The Genius and the Model. The two De Milles assume all responsibility, but run little risk, because The Genius and the Model has sensibly serious and funnily amusing moments; all of which are well wrought out by Henry Woodruff, who deserves his frequent centre of the stage, and Edna Goodrich, who has the undoubted making of a pleasing comedienne. Coming so soon after Leah Kleckna, The Genius and the Model is likely to test the drawing power of the Garrick in that the new offering appeals to an entirely different clientele.

At the Odeon Wednesday night the German stock company appeared in Max Heib's new play, Der Strom (The Stream). The author typifies the destructive river, the Weichsel, in this play. Three brothers live in enmity, and when they break all bounds a very tragic ending ensues. Das Opferlam (The Scape-goat), a very fine farce, was the offering last night. This continues to be the best season ever enjoyed by the Heilmann-Welt Stock company in St. Louis.

Texas, last year's big success at the Grand, is again this year's offering at the old Market Street house. A. H. Henderson and Mabel Dixey are well cast, and the better part of the patronage takes kindly to Texas because it is a Western play without gunpowder, explosions or other unseemly noises.

At the Imperial last year's Havlin success, Across the Pacific, a military play, is on view. Manager Russell has no reason to regret the switch, for two immense audiences greeted the play yesterday, and such patronage always argues well for the rest of the week. Across the Pacific is certainly an eye-drawer, the scenery being unusually heavy and ornate.

Manager Garen modifies all this wild Western men at the other house by offering at Havlin's The Street Singer, a musical play. Jessie Mae Hall this year has the blonde Florence Bindley's part. Miss Hall must be rated both as a singer and an actress, a combination and a form indeed to give the world assurance of most talent. The Havlin walls did their usual bulging act twice on Sunday.

Extra Thanksgiving matinees are the rule at all the houses, the first to announce the fact being the Garrick. The others sat up and noticed things late.

To-morrow night at the Odeon Arthur Lieber makes his bow as musical director of the Apollo Club in succession to Alfred G. Robyn and Charles Galloway. The occasion is further noteworthy by the appearance of Alice Nielsen as soloist. Hans Knudsen, cellist, is likewise on the programme. The club will warble more or less conventional lays clad de rigueur and singing tres recherché. Emma Eames sang at the Odeon Tuesday. It has grown steadily colder since in the Southwest. Her attempt to sing "Away Down South in Dixie" caused a thin coat of ice to form on the river.

Jacob Oppenheimer and the good men back of him struck a snag in the Building Commissioner's office in the matter of the license for their new theatre on South Sixth Street. They intend to make it a 10-20-30 vaudeville house, playing two shows a day and four on Saturdays, Sundays and holidays. The house will seat 900. It is a new office structure and the remodeling plans have been approved. Since then "the other vaudeville interests" of large consumption and digestion have been getting busy at City Hall and the license for the Lyric Theatre, like the proverbial goose, "honks high" hereabouts. "The other vaudeville" interests follow the device of the lion in Reynard, the fox. They say: "Let us keep what's ours; give us what's yours."

RICHARD SPAMER.

WASHINGTON.

Her Great Match—Raffles—Sweet Kitty Bellairs—Oliver Twist—Emma Eames.

(Special to The Mirror.)

WASHINGTON, Nov. 27.

Maxine Elliott in Her Great Match is at the New National Theatre, playing to large and fashionable audiences. The performance to-night is for the benefit of the Mount Vernon Seminary Society Kindergarten. John Drew in De Lancy follows.

Kyrle Bellair is seen in Raffles at the Columbia and a big first night audience was impressed with the excellence of the presentation. In the support are E. M. Holland, Frank Connor, Frank McCormack, Frank Roberts, Lorena Atwood and Clara Blandick. Next week, Lew Dockstader's Minstrels will be the attraction.

At the Belasco Theatre to-night Bertha Gailand makes her appearance in the title role in Sweet Kitty Bellairs. The play, which had its premiere at this house, is again presented in all its completeness. Miss Gailand scored a pronounced success. Jefferson De Angeli in Fantana follows.

Eugenie Blair opened her season at the Majestic Theatre to-night, presenting a dramatization of Oliver Twist and giving an effective impersonation of Nancy Sykes. A capable support was headed by Edmund Elton, whose Bill Sykes was notably well acted. The only change of bill will be East Lynne for the Wednesday matinee. Next week Al H. Wilson appears in The German Gypsy.

Charles E. Blaney's popular young star, Will H. Vedder, as the detective in Blaney's The Child Slaves of New York, once more appears at the Academy of Music. Thomas E. Shea follows in repertoire.

John W. McKinney, manager of The Heart of Maryland company, has been a very sick man during the past week, but is now well on the road to recovery.

After the football game between the teams of the Georgetown University and the George Washington College Saturday afternoon a crowd of en-

thusiasts attended the Belasco Theatre. The club joined in their efforts to make the evening a social occasion for the leaders in the company, and Odette Tyler was a favorite in the distribution.

Last night at the National Theatre the first Sunday concert of the Washington Singsongbund's Winter season was given to a crowded house. The society had the assistance of a symphony orchestra of forty, under the leadership of Henry Kander. Marie Nichols, violin virtuoso, and Mary Carson Kidd, soprano, were the soloists. Tuesday afternoon Madame Emma Eames gives a song recital at the National Theatre.

JOHN T. WARNE.

BALTIMORE.

Dockstader's Minstrels—Joseph Cawthorne—The Heart of Maryland—Music Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 27.

Lew Dockstader's Minstrels have a large following here, as was evident this evening at Ford's Grand Opera House. The company this season is fully as good as usual and is headed by Lew Dockstader and Nell O'Brien. Among the others contributing to the fun and music are John King, Manuel Roman, Foley Brothers, Harry Ellis, Gra. F. Weiler, Matt Keefe, William McDonald, James B. Bradley, and William Hallett. The performance concludes with a new patriotic anthem, during which a number of tableaux illustrative of the most important events in American history are introduced. George M. Cohen and his merry company in Little Johnny Jones will follow.

Joseph Cawthorne is at the Academy in Frits in Tammany Hall. The Pearl and the Pumpkin is the next attraction.

The Heart of Maryland visits us again in its tenth year and holds the stage at Albion's. Odette Tyler is very acceptable as Maryland Calvert and the rest of the cast do excellent work.

Next week Mr. Belasco will present Bertha Gailand in Sweet Kitty Bellairs.

A. H. Woods' melodramatic spectacle, Tracked Around the World, entertains the patrons of the Holiday Street, where it is presented by a competent company and is well staged. At the close of the week it will give place to The Convict Queen.

At Blaney's A. H. Woods presents the Hebrew comedian, Julian Rose, in Fast Life in New York. The House of Mystery Dec. 4.

Under the management of Percy G. Williams the Four Mortons—Sam, Clara, Kate, and Paul—are at the Auditorium in the Order of Hibernians. Breaking into Society. Al. Leach will come next in Girls Will Be Girls.

Kubelik, the Bohemian musician, will be heard in concert at the Lyric Dec. 14.

Emma Eames and her company will be at the Lyric on Dec. 5 for the benefit of the Baltimore Orphan Asylum.

The Irish Ladies' Choir, from Dublin, will give a concert at the Lyric on Dec. 27 under the auspices of the Ancient Order of Hibernians.

The third Peabody recital will take place at Peabody Hall on Dec. 1. G. Campanari, baritone, will be the soloist. HAROLD RUTLEDGE.

IN BROOKLYN THEATRES.

The opening of the Imperial Theatre, formerly the Montauk, occurred Saturday night, Nov. 25. The house, handsomely decorated and renovated throughout, was filled with a large and representative audience. The stock company, headed by Edwin Arden, Catherine Counties, Julie Herne, Byron Douglas, and Louise Rial, appeared in Lord and Lady Algy, and the generous applause indicated that the company was pleased with the entertainment, which included a good vaudeville bill. It is the intention of Manager William T. Grover to change the plays weekly and to present in conjunction a series of novelties that will make the house popular with all classes.

Lulu Glaser in Dolly Dollars is seen at the Montauk next week.

A new musical comedy is produced at the Shubert Park. It is called The Winning Girl and includes Charles Ross, Mabel Fenton and Frederick Bond in the cast. The piece will be reviewed in THE MIRROR next week.

The Pearl and the Pumpkin is presented at Teller's Broadway Theatre. All the well-known favorites are still in the cast.

Johnny and Emma Ray appear at the Majestic in their successful comedy, Down the Pike.

Simple Simon Simple, an extravaganza having good music and a fine production, is crowding the Grand Opera House.

The Wife is the attraction at the Bijou and Edna May Spooner and Cecil Spooner are in the cast. Augustus Phillips is seen to advantage as the lover and Harold Kennedy has the comedy role. Ben F. Wilson and Edwin Curtiss have congenial parts. Oliver Grove, Jessie McCallister and Cora Morlan and the rest of the company help to make this production a success.

At Corse Payton's Lee Avenue Theatre Boucicault's Arras is revived with a beauty seldom equaled here. Ethel Reed Payton is seen in her best role and in it displays a wonderful depth of feeling. Corse Payton returned to the cast after an absence of several weeks and was heartily greeted. The entire company appear in this production.

Why Girls Go Wrong is effectively explained at Phillips' Lyceum Theatre this week. Emma Bell and William C. Holden had a very capable company.

The World Beaters entertain at the Star. Two good burlesques are on the bill and the electrical effects are special features. The Six Valdares are included in the olio, and the list is long.

Manager A. H. Ellis reports that Al Reeves' Big Beauty Show, appearing at the Star last week, broke the house record. Standing room only was all that was left after Tuesday night.

Me. Him and I finished a successful week at the Grand and have started in well at the Folly this week.

The Merry Maidens Burlesque company, an organization of good singers and comedians, appear at the Nassau in a musical comedy entitled The Maid and the Mule.

The Tiger Lillies are seen at the Alcazar. The entire company are seen in two extravaganzas. The Goddess of the Moon and A Trip to Bohemia. John William Schmidt is the house representative at the new Imperial Theatre.

VINCENT R. KIRK.

CUES.

Estelle Coffin, who has appeared in several of the Belasco productions, is the new Lady Gwendolin in The Earl and the Girl.

Mrs. Spencer Cone mourns the death of her mother, Mrs. May Stewart, which occurred at Cincinnati last week.

After the close of her New York engagement Olga Netherole will make her first appearance in San Francisco, where she will present her entire repertoire.

Adele Rowland, who sang the prima donna role last year in The Maid and the Mummy, will appear with Richard Carle in The Mayor of Tokio.

It is rumored that fifty chorus girls have formed a union with the intention of demanding pay for rehearsals.

Estelle Earl will play the leading role in As Ye Sow when it opens at the Garden Theatre on Christmas Day. Helen MacGregor, who originally headed the cast, died recently in Boston.

Beginning next May Ted Marks is to give Sunday night concerts in the Shaftesbury Theatre, London. This is the first time Sunday performances have been given in the West End of London.

The Clansman will be presented at the Liberty Theatre on Jan. 8.

The annual dinner of the American Dramatists' Club will be held at Delmonico's on Dec. 3. David Wardell will be the guest of honor.

Margaret Wycherly has been engaged to create the leading feminine role of Lydia Carew in G. Bernard Shaw's Cachel Byron's Profession.

Ernest Lamson, Dave, Heir to the Hoohah. * *

THE LONDON STAGE.

Royal Command Performances—Mr. Poppie and Mrs. Grundy—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, Nov. 18.

Horay! (as we say in old English). I rejoice to have to tell you of two new play successes, also of several Royal Command performances, and of a great many matinees now being arranged on behalf of the large numbers of Britons now suffering from distress and from lack of employment.

The sudden awakening to the fact that "something should be done" to alleviate the present sad condition of so many of England's toilers is due to the fact that last Monday England's beloved Queen issued a gracious little edict to this effect, accompanying it with a little check for £2,000 toward starting a fund. Of course money at once began to roll in from members of the gilded aristocracy, and straightway the leading theatrical managers arranged for a series of matinees, the whole proceeds of which are to be devoted to the good cause. Beerbohm Tree, who was elected President of the Theatrical Managers' Association in succession to the late Sir Henry Irving, led off by giving the whole proceeds of his Twelfth Night matinee at his Majesty's last Thursday. And now Sir Charles Wyndham at the New Theatre, Gattis and Charles Frohman at the Vaudeville, Kendle and Forsythe at the Covent Garden Opera House, Frederick Harrison, of the Haymarket, and many another theatrical and musical impresario are now preparing matinees for the Queen's Fund.

The King's command for certain players to go and play at Windsor Castle was for two reasons—namely, his birthday and the visit of the King of Greece. The "commanded" players included Forbes Robertson and his wife, your beautiful citizeness, Gertrude Elliott, who played Carrots; the Haymarket company, who presented three two-act plays, A Merry Golem, A Merry Golem (written around Bear's Feet), and The Widow Woods; and Mr. and Mrs. Arthur Bourchier and their Garrick Theatre company, who presented five of the best scenes from The Merchant of Venice.

These "commands" of course cost much more than the "commanded" receive of the "commander." But equally of course such royal performances form splendid advertisements for the managements concerned. Even when the King and Queen are "royalties" visit any play on their own account up goes the business, whether the play be meritorious or otherwise, so slavishly do certain classes follow the lead of those in high places. But although I am a truly loyal subject myself, yet I must confess that I do not like to see so much use of the word "command" in this connection. Surely in this (more or less) land of the free the phrase might be altered to "royal request."

While upon this theme I may as well inform Missions readers that there was a time during the late great Queen Victoria's reign when these "commanded" comedians were paid so poorly for their services at the royal castles and palaces that some of them, including the late great actor, Samuel Phelps, handed the "honorarium" back to the royal almoner with a request for Her Majesty to "put it in the local poor box."

Of course things are better now in such matters. Moreover, the players are better and more numerous than they were thirty or forty years ago. At one time they were treated little better than tramps. I remember one occasion when a certain great actor, who must for the moment be nameless, told me that he had been compelled to send out from Windsor Castle to order a bit of supper for himself and company and to consume it in a kind of kitchen!

The two successes which I have gleefully indicated above are Mr. Poppie and Mrs. Grundy, produced this week at the Apollo and the Scala, respectively. The first named is a "comedy with music," written and composed by Paul Rubens (erstwhile a lyricist only) for the starring of G. P. Huntley withal. Around this deservedly popular droll young Rubens has written an excellent comic character, a kind of modern Tony Lumpkin, who, coming to London "to see life," sees a good deal more of it than is good for him. Indeed, he nearly becomes married (maigre dire) to a highly-dignified but not bad-hearted music hall star known as La Boiera. She, however, touched by his simple, unaffected chivalry, sets him free and he returns to his native place, Ippleton, where, as he delightedly points out, "there isn't much society but plenty of rabbits."

Comedian Huntley, always irresistibly funny in characters of the vacuous sort, is at his very best as the artless apple-chewing Poppie, and that fine all-round actress, Ethel Irving, scores splendidly as La Boiera, a character a trifle too small for her abilities. Marie Illington, one of our strongest comedy actresses, is also Al in a part not worthy of her, and the remainder of the cast is strong.

The other success, Mrs. Grundy, is a comedy written for Forbes Robertson by the ever bright and brainy Madeline Lucette Ryley, who provided that fine actor with his biggest success of recent years, Mice and Men, to wit. Mrs. Grundy is not quite so good or so finished an artistic work as Mice and Men. Still it is a charming play all the same and affords "Forby" (as his friends call him) excellent histrionic scope as a gentle-hearted out strong-souled clergyman who through shielding and sheltering a foolish young girl who narrowly escaped going astray brings down upon himself the suspicions and the slanders of his parishioners. In order to save the girl's good name from these representatives of the prodigious spirit (typical in England as "Mrs. Grundy") the perplexed parson proposes marriage to the poor girl whom he saved from ruin. She, however, "makes other arrangements" (as the song says) and marries elsewhere, leaving her chivalrous defender free apparently to marry later on a charming young creature who has, for good intentions of her own, given herself out as a widow.

Forbes Robertson as the clergyman gives a beautiful and memorable impersonation, and his charming wife, Gertrude Elliott, the young pretended widow, acts more charmingly than ever she did, and that is saying a great deal. Fine pieces of acting are also given by Sydney Brough as a soldier servant, E. W. Garden as a pompous parishioner, and your handsome young native, June Van Buskirk, as the girl whom the parson saved from shame.

Mrs. Grundy being throughout a pure and wholesome play which does not "guy" true and lawful love and marriage, it has naturally been attacked by certain critics as being "too much like Mice and Men."

Ellen Terry, Mary Moore, and Florence Lewis-Waller, who have all been ill and out of their respective bills, are now better. Ellen and Mary are playing, but Florence, alas, cannot do so yet.

John Hare makes his London reappearance on Monday at the Coronet, where he will present Caste, A Pair of Spectacles, and the revised version of Sydney Grundy's clever play, An Old Jew, now called Julius Sterne. Charles Frohman (with him Manager Arthur Chudleigh) will present The Mountain Climber at the Comedy next Tuesday with Huntley Wright in the leading part. Owen Hall's adaptation of Decore, at present called The Star Actress, will follow Lady Madcap at the Prince of Wales' early in the new year. Manager Otto Stuart will revive A Midsummer Night's Dream with a fine cast at the Adelphi next Saturday. Seymour Hicks (with him Charles Frohman) will open their new Aldwych Theatre at Christmas with a revised and enlarged edition of Blue Bell in Fairyland. Yesterday I found the Flying Hicks busy starting a fund in aid of poor Charles Dandy, the comedian, who has just undergone a terrible operation for cancer.

Berbohm Tree has just settled to produce (for his daughter Viola) a new Joan of Arc play written by Louis Napoleon Parker and entitled The Lily of France.

I rejoice to have to add in conclusion that the long and wearisome squabble between the theatrical and the variety managers on the subject of sketches in the halls now seems within measurable distance of settlement, with a revised and enlarged compromise signed by the leading managers of both sides will be issued next Tuesday.

GAWAIN.

DANIEL E. BANDMANN.

Daniel E. Bandmann died at his ranch, near Missoula, Mont., on Nov. 24, the result of an acute attack of indigestion and heart weakness.

Mr. Bandmann was born in Hesse-Cassel, Germany, in 1840, and at the age of eighteen made his professional debut at the Court Theatre of New Straits. He afterwards performed in various towns in Germany and Austria and in Vienna, acquiring considerable reputation as an actor of Shakespearean roles. He came to America and made his first appearance in this country as an amateur at the Old Tullio Hall, on the Bowery, later becoming a member of the first German stock company in New York City. When the Stadt Theatre, on the Bowery, was opened he became one of the principal actors, and in 1863 he appeared as Shylock at Niblo's Garden, playing there for the first time in English. For five years he acted prosperously as a star, traveling in the different cities and making his greatest impression in Hamlet. In 1869 he went to London and played in his own adaptation of Hamlet's Nefie, which he called Narcisse, making his first appearance there, however, in The Rightful Heir at the Lyceum Theatre on Oct. 3, 1868. In November of the same year he appeared at the Lyceum as Othello for the first time in London. In 1879 he returned to America at the head of a company organized by Lou Perdicaris. In this company was a young Englishman named Herbert Hyde, afterward better known as Maurice Barrymore, and Millicent Palmer, whom Bandmann subsequently married and who is still playing Hamlet in the English provinces. Others in the company at that time were Nard Alwayne, stepdaughter of Perdicaris, and Gerald Eyre, who afterward made a reputation here. During the decade between his first London appearance and his return to America Mr. Bandmann renewed his popularity in Germany and acted Othello and Hamlet in the larger European cities.

About eighteen years ago Mr. Bandmann dramatized Stevenson's "Dr. Jekyll and Mr. Hyde" and produced the play in England, forestalling Richard Mansfield's English rights to the story. He was the author of many other plays, among them being The Cross and the Crescent and Madeline Morel.

Following his London production of Dr. Jekyll and Mr. Hyde he made a tour to Australia, where he acquired a small fortune, and returned to America. He then began a tour of this country, playing Shakespeare in cheap theatres. Louise Beaudet, a former operetta star, was his leading woman. He added to his fortune, and fifteen years ago bought a ranch in Montana and retired from the stage. About six years ago he returned to the profession for a short time to act in vaudeville, where he gave scenes from Shakespearean plays.

Mr. Bandmann was first married to Alice Henschell shortly after his appearance at Niblo's Garden. In 1879 he married Millicent Palmer, with whom he lived until 1882. He leaves two children by this second marriage. A few years ago he married an actress named Mary Kelly. Louise Beaudet, who was his pupil and ward, as well as leading woman in his last Shakespearean tour, claimed ownership of the Montana ranch and brought about extensive litigation over its possession, in which Mr. Bandmann was finally victorious.

ENGAGEMENTS.

Fannie Monroe (Mrs. George E. Murphy), for the milliner, in The Child Wife.

May Maurice, for the part of Miranda in A Jolly American Tramp.

Edgar Foreman, for Happy Jack Porter in A Jolly American Tramp.

Frederick Hamilton, for A Prince of India.

May E. Abbey, re-engaged for the New Bedford Stock company, opening Dec. 4.

Through the Matt Gray Agency: Harry Short, Harry Davies, George Shindler, Alice Howard, Miss Edith Mrs. Howland, and Maxine de Gram for The Yankee Consul; Henry Norman, Clarence Harvey, and Alfred Latell for Babes in the Woods; Alex. Clark, for Loveland; Lillian Mancini, Ruth Benton, Amy Bend, Nix Wing, McElroy, Beatrice Litchard, Harry Fox, Bessie Clayton, and Sadie Douglas, with Beryl Hope for The City of Mexico; Stanley Murphy, F. F. Boyie, and Beatrice Lindsay, for The Maid and the Mule; Milton Dawson, William White, and Mrs. Graves, for The Fortune Teller; Pearl Barrow, with George Sidney, Mabel Florence, with the Rays; Flora Browning, for The Liberty Bells; George F. Smith and Grace Arnold, with York and Adams, and George Damerel, with Florence Bindley.

CURRENT AMUSEMENTS.

Week ending December 2.

ACADEMY OF MUSIC—Babes in Toyland—1st week—1 to 9 times.

ALHAMBRA—Vanderella.

AMERICAN—Charles T. Aldrich in Secret Service Sam.

BELASCO—Blanche Bates in The Girl of the Golden West—3d week—14 to 21 times.

BIJOU—David Warfield in The Music Master—156 times, plus 13th week—90 to 97 times.

BROADWAY—Veronique—5th week—30 to 37 times.

CARNegie Hall—Musical Entertainments.

CASINO—The Earl and the Girl—4th week—26 to 33 times.

CIRCLE—Morning Glories Burlesquers.

COLONIAL—Vanderella.

CRITERION—Commencing Nov. 28, William Collier in On the Quiet—1st week—1 to 7 times.

DALY—Viola Allen in The Toast of the Town—1st week—1 to 8 times.

DEWEY—Rice and Barton's Gayety.

EDEN MUSE—Figures in Wax and Vanderella.

EMPIRE—Made Adams in Peter Pan—4th week—23 to 30 times.

FOURTEENTH STREET—Hanson's Fantasia.

GARDEN—Robert H. Mantell in King Lear—1 to 9 times.

GARRICK—Grace George in The Marriage of William Ashe—2d week—8 to 16 times.

GOTHAM—Wine, Woman and Song Burlesquers.

GRAND OPERA HOUSE—The Prodigal Son.

HARLEM OPERA HOUSE—The Rogers Brothers in Ireland.

HERALD SQUARE—Olga Netherole in The Lady-rinth—1st week—1 to 8 times.

HIPPIDROME—A Yankee Circus on Mars, 14th week—The Riders.

HUDSON—Robert Loraine in Man and Superman—13th week—94 to 102 times.

HURTING AND SEAMON'S—Vanderella.

IRVING PLACE—Irving Place Stock in Young Heidelberg—3d week—10 to 16 times; Arris and Marmala, 1 time.

JOE WEBER'S—The Prince Chap—32 times, plus 9th week—65 to 73 times.

KALICH—Hebrew Drama.

KELTH'S UNION SQUARE—Continues Vanderella.

KNICKERBOCKER—Virginia Harrod in La Belle Marsaillaise—1st week—1 to 8 times.

LEW FIELDS—Commencing Nov. 29, Peter F. Dalley in The Press Agent—1st week—1 to 8 times.

LIBERTY—Marie Cahill in Moonshine—5th week—30 to 37 times.

LONDON—Helly and Wood's Show.

LYCEUM—The Lion and the Mouse—2d week—9 to 16 times.

LYRIC—De Wolf Hopper in Happyland—9th week—66 to 74 times.

MADISON SQUARE—Henry E. Dixey in The Man on the Box—9th week—68 to 73 times.

MADISON SQUARE GARDEN—The Riders.

MAJESTIC—Woodland—6th week—41 to 49 times.

MANHATTAN—Madame Kalich in Mouna Vanna—6th week—36 to 43 times.

MENDELSSOHN HALL—Ben Greet Players in repertoire.

METROPOLIS—Edie Fay in The Belle of Avenue A.

AT THE THEATRES

(Continued from page 3.)

an who ruined his life," and the portrait is immediately identified as that of a certain woman who is present in the room. In the third scene of the third act Dick and the adventures have decided to dispose of the hero's little girl by hurling her into the excavation now being made for the new Pennsylvania depot. They appear at the rear window of a tenement to execute this scheme at the same time as Billy Boyd, the jockey, and his "steady" appear at the back of another tenement across the way. Fortunately the construction company has erected a huge derrick in the space between the two houses. Billy catches hold of the beam of the derrick, swings across the stage, grabs the child in the nick of time and swings back again to safety. The audience did not merely applaud this incident; it howled with delight.

The essential motive of the plot is the danger of consuming immoderate quantities of alcoholic beverages. The comedy man of the piece, a disreputable tramp, drinks twice as much as anybody else on the stage and comes to no harm thereby, since his fate does not concern the main plot. Thomas Lindsay, a talented artist, has taken to drink, and his wife has consequently been lured from home by Richard Wrightson, the villain, who loves her with a most peridious ardor. Alenah Lindsay perceives his fell purpose and escapes in time to preserve an unblemished honor and an untainted name. Kate Warner, an adventuresome, knows that Lindsay is the heir to an immense fortune and is as eager to force him to marry her as the villain is to get possession of his wife. For their mutual advantage Dick and Kate abduct Helen Lindsay, the artist's little daughter. In a music hall on the Bowery they all meet—that is, all except Mrs. Lindsay. The artist draws a picture of Kate, as already narrated, and recognizes Dick Wrightson, whereupon he declares: "If there is any man here who loves his wife let him lend me a pistol." At the point of the gun, which is instantly produced by the tramp, Lindsay forces Wrightson to drink a glass of whiskey, well knowing from his own experience that the most direful revenge he can take is to reawaken Dick's thirst for liquor. In the third act the villainous drug Mrs. Lindsay, yet fail to convince the artist that his wife is thoroughly abandoned. In this third act also comes the derrick scene and the rescue. In the first scene of the fourth act the villain, who has hidden from justice in a garret, have drunk themselves into a state of furious delirium. Dick murders Kate and then dies the horrible death of a drunkard before the very eyes of Tom Lindsay and little Helen, who enter with a Christmas dinner for the needy poor. In the two last scenes Billy Boyd and Mary Malone, his "steady," become engaged, the lost wife returns and every one is thoroughly reformed from the artist himself down to the good-hearted tramp. The music hall scene furnishes an opportunity for aspiring amateurs from the neighborhood to perform, and Billy, Mary and the tramp all interpolate occasional songs and dances.

In all seriousness, the best acting was done by Wanda Carlyle, the little girl who played the part of the artist's child. She has a very little face and long, thin legs and arms, but her voice rang with true pathos and her action had the unconscious earnestness of talent. Grace Hall as Alenah Lindsay gave a very competent portrayal of the deserted wife. Willis Granger as the artist was obliged to pose and declaim, but he did both of these things to the unmistakable gratification of the audience. Francis Kirk as the villain and Panny McIntyre as the adventuresome both worked strenuously and produced the desired effect. Walter Patterson was a truly comical tramp. George Millar as the jockey and Maida Dupree as the Bowery girl mingled "tough" heroics and equally "tough" vaudeville with commendable satisfactory results. The minor parts of the Smith, Katie Barry, Benjie Frasier, Mike O'Neill, Jim Bud, "Owl," Charlie, and Ed MacMann were also in capable hands, especially the role of Jim Bud, the "bouncer." This praise may seem too general to be discriminating, but it is a fact that the company is of a sort singularly adapted to the presentation of precisely this species of melodrama.

Lured from home will undoubtedly be a success in New York. On the road it will probably be handicapped by the extreme localism of the scenery, the mannerisms, the dialect and the incidents. But even making all such allowances, there are so many sensational thrills that out-of-town audiences can scarcely fail to be enthused by the mere abundance of emotional terrors.

Mendelssohn Hall—The Greet Company.

On Monday, Nov. 20, the Ben Greet company of players presented Julius Caesar according to the conventions of the Elizabethan stage. New York has witnessed so many elaborate scenic productions of this Shakespearean tragedy that the opportunity to see it staged in this simplified form was especially interesting and welcome. The performance was neither notably good nor notably inefficient, but on practically the same plane of average worth and intelligence as the other productions recently staged and acted by this same company. Mr. Greet has not sufficient resources to command the most superior talent, yet the artistic, literary and educational value of his work is as undeniable as it is obvious.

At Other Playhouses.

YORKVILLE.—Hoodman Blind, the stirring old melodrama of Wilson Barrett and Henry Arthur Jones was revived last week at the Yorkville, where it has enjoyed a successful and popular run. Anne Sutherland is now leading the stock company and doing excellent work. In the double role of Nance and Jess her differentiation of the sisters, so alike in appearance but different in character and environment, was a fine, clear cut piece of acting. Eugene Moore as Jack Yeulet overdid his tragic moments until they were natural and well done. In the character part of Ben Chibbin, Bradley Martin did capital work and scored with the audience. His bride Polly, Jess Lovering, was pretty and effective. Mark Leonard, the role of villain, was made a much hated part in the hands of J. Gordon Edwards. Arthur Buchanan as Mr. Kridge, the partner in evil, was not so good. Franklyn Keene as Frederick Lendon, Nance's father, merited in the first scene, brought to it some of the pathos of the situation of the old man's death. Though he succeeded in depicting his horror, David Edwin failed to sufficiently individualize the character of Tom Lettiter, the cypsel lover. Charles Bowser looked the part of Jo Swirrup and acted his short role well. Jerry Keller, after a tardy entrance, was sufficiently satisfactory as the Inspector Jeremia. Richard Gordon was a good-looking Jim Dodge, rival to Ben Chibbin. William Fitzpatrick's Noah Quadding was convincing. J. E. Davidson received more than the usual number of laughs as my lady's chambermaid. The part of Tomlet the tattered cripple, was creditably taken by Angela McCaull. Baby Murphy was very sweet and appealing as little Kit. More could have been made of the good lines given to the old gossip, Granny Quadding. Mrs. Beaver and Mrs. Chawser, taken by Elizabeth Morgan, Gertrude Muir, and Marion MacAdams, though their acting was not without its good points. Gordon Mendelssohn, Morris Hugg, Will Mayer, George Angus, Allen Rowe, Mary Alton, Mabel Milton, and Pearl Smith were also in the cast. Thomas Fallon had a short, telling scene as Mad Willie. The scenery was unusually good and the shifting of the numerous sets was skillfully done to avoid any tedious delay. A new picture from the biograph proved a diversion between acts III and IV. This week Woman Against Woman.

PROCTOR'S 125th STREET.—The first Shakespearean production by the stock company was given last week, when Romeo and Juliet was put on. William J. Kelley was a handsome Romeo and Paul McMillan made a fine impression as Mercutio. Beatrice Morgan read her lines of

fectively as Juliet; Alice Butler was a capital Nurse; Sol Aiken a droll Peter, and Theodore Hamilton an impressive Friar Laurence. Robert L. Hill as Tybalt, Charles Arthur as Paris, James E. Wilson as Capulet, and Albert Howson as Benvolio were excellent. The play was well mounted and had been carefully rehearsed by Barry O'Neill. The vaudeville features were the Hacker and Lester Trio, Transatlantic Four, and Cecelia Weston. This week's attraction is Oliver Twist.

JON WENNER.—Charlotte Walker made her first appearance as the eighteen-year-old Claudia in The Prince Chap at Joe Weber's Theatre last week. Tuesday afternoon a special performance was given for the benefit of St. Mary's Guild.

MANHATTAN.—Bertha Kalich in Monna Vanna continues successfully here. The engagement will conclude on Dec. 9, when Madame Kalich will take up a tour of the principal cities in this powerful, poetic and picturesque drama.

GRAND OPERA HOUSE.—The Pearl and the Pumpkin, with the Broadway Theatre cast, was the attraction last week at the Grand Opera House. This week The Prodigal Son.

THIRD AVENUE.—Good houses saw The Way of the Transgressor at the Third Avenue Theatre last week. Why Girls Leave Home is this week's attraction.

GARDEN.—Macbeth was continued as the bill Monday, Tuesday and Wednesday at the Garden Theatre. Richelleu was presented on Thursday night and Saturday afternoon, and Othello on Friday and Saturday nights. This week Mr. Mantell appears as King Lear, for the first time in New York.

FOURTEENTH STREET.—Tom, Dick and Harry, with Bickel, Watson and Wrothe, pleased the audiences at the Fourteenth Street Theatre last week. This week's attraction is Hanson Brothers' Fantasma.

AMERICAN.—Large audiences witnessed The Queen of the Highbinders at the American Theatre last week. This week Charles T. Aldrich in Secret Service Sam.

STAR.—The Great Jewel Mystery was the attraction at the Star Theatre last week. James Russell, who has been ill for several weeks, was able to resume his place in the cast. This week's bill, For His Brother's Crime.

DALY'S.—Edna May in The Catch of the Season ended her thirteenth and last week at Daly's Theatre Saturday night. Viola Allen in The Toast of the Town begins an engagement this week.

CRITERION.—Maxine Elliott's season in Her Great Match ended at the Criterion Theatre last Saturday night after twelve fairly successful weeks. William Collier begins a short engagement in On the Quiet to-night (Tuesday).

METROPOLIS.—In New York Town, considerably improved since its premiere at the West End Theatre, was the bill at the Metropolitan Theatre last week. This week Elsie Fay in The Belle of Avenue A.

ACADEMY OF MUSIC.—Babes in Toyland replaces The Wizard of Oz at the Academy of Music this week.

HERALD SQUARE.—Frits in Tammany Hall left the Herald Square last Saturday night to make room for Olga Nethersole in The Labyrinth.

LEW FIELDS.—Peter F. Dalley makes his appearance in The Press Agent at Lew Fields' Theatre to-morrow (Wednesday) night.

HARLEM OPERA HOUSE.—The College Widow played to large audiences at the Harlem Opera House last week. On Friday night the football clerics of Columbia University and their friends occupied an entire section of the orchestra. This week Rogers Brothers in Ireland.

WEST END.—Checkers played a return engagement at the West End Theatre last week. This week's bill is Tom, Dick and Harry.

PROCTOR'S FIFTH AVENUE.—The Beerbohm Tree version of Oliver Twist was continued for a second week, but drew only fair patronage. This week's attraction is Madame Sans Gêne.

A VICTIM OF OVERCONFIDENCE.

David Belasco was made the victim of too much confidence last week when an article bearing the title, "The Art of Acting," appearing in the Bookbinder's Magazine and credited to Mr. Belasco, was discovered to be plagiarism of the most barbed sort—stolen from George Henry Lewis' "On Actors and the Art of Acting." It turned out that this article had been brought to Mr. Belasco for his signature by a man to whom he had given several interviews. Mr. Belasco believing this to be one of the interviews signed the manuscript without reading it.

\$300 FOR PART IN EAST LYNNE.

Virginia C. Williams, who came to New York from Buffalo in answer to an advertisement offering a leading position in a play to whoever would furnish a small capital, has had David Green, alias J. G. Palmer, arrested. She came to New York with \$300, she says, and gave the amount to Green on his promise to secure for her a leading part in East Lynne. After waiting some time for the part she decided she had been fooled and secured a summons.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Nov. 19 to Nov. 23, 1905.

APARTMENT TO LET; a play in one act. By Louis Kaufman Anspacher.

THE ARCHER OF CUPID; a farce in one act. By Lewis MacGregor Bond.

ARLETTA; operetta in 3 acts. Parolles de Claude Roland et L. Doucet.

A BASHFUL BACHELOR. By Harry Elwood Behrman.

THE DUKE AND THE COWBOY. By Robert Graves Chapman.

DUAL PAIN AT FIVE; comedy in one act. By Charles Reigler.

THE MAID OF MEK; musical comedy in two acts. Book and lyrics by Edgar Selwyn and A. K. Fowler.

A MOTHER'S ANGER. By Mrs. Schuyler Crossinshield.

THE PINK HYDRANT; a musical comedy in two acts. Book by Charles J. Campbell and Ralph McGee. Music by Julian Edwards and Alfred E. Arnold.

FRANCIS AND THE DOWNFALL. By George H. Boyer and Oscar K. Bachmann.

SHOW FIVE; an original comedy drama in four acts. By William K. Patton.

THE SUNDAY SCHOOL. By Mrs. Fannie G. Main.

A SWISS IN AD-LAS-LAV. By Charles H. Booth.

UNDER THE BIRCHES. Adapted from Alexander Dumas, edited with notes and vocabulary by William Addison Harvey.

UNDER THE BIRCHES; piece in one act. By Charles Reigler et Phœnix.

IN THE FOOT OF THE MOUNTAIN; a drama in three acts. By John D. McCarthy.

A JOLLY TRAMP; comedy-drama in four acts. By Mary E. Hill.

JUST A JOKE. By Porter Emerson Brown.

THE LAST HOUR. By Charles Parker Stevens.

TO THE VICTIM'S PARTRIDGE; a drama in four acts. By Grace K. Wheeler.

TOYLAND, A LAND OF DEATH VALLEY. By Arthur Loomer.

A TRAMP OF HEARTS; in four acts. By George H. Howard.

THE WINNING GIRL. By Charles W. Daly.

YANKEE DOGIE. By Mrs. Schuyler Crossinshield.

A YANKEE'S LOVE FOR DIXIE. By Ruth Carter Mitchell.

ZWISCHENSTICH; komedie in drei akten. By Arthur Schnitzler.

Ernest Lanson, Dave, Hair to the Branch, etc.

THE GERMAN THEATRE.

Sudermann's New Play—The Admirable Crichton Falls—Little Dorrit.

(Special Correspondence of The Mirror.)

BERLIN, Nov. 15.

At the Leading Theatre Sudermann's long-looked-for-to Stein unter Steiner (Stones Among Stones) saw its initial performance. It was greeted with stormy applause by the friends of the author, but not so favorably treated by the critics, who picked many a flaw in the clever dramatist's latest work, to their own, if not to the public's, satisfaction. It is conceded to be a strong play, with the different characters finely developed and of remorseless realism; but the critics claim that the subject has been treated in a "theatrical" manner as opposed to the simple ethics of art; that the climaxes have been manipulated with an eye to effect only; that Sudermann has written for the masses instead of producing a work of literary merit, etc., etc. Something of this sort was to be expected, for Sudermann's strong personality and inescapable temperament have more than once involved him in a controversy with the press. But the public has set the stamp of approval upon his Stones Among Stones, and it is drawing full houses. Of course the finished work of such artists as Sudermann, Reicher, Rittner, Sauer, and Else Lehmann is responsible for much of its success.

Gerhard Hauptmann's Hannele has at last been approved of by the censor at St. Petersburg and will be performed at the Theatre Nicholas II, translated by Melnikow.

The Berliner Theatre opened the season with the Greek drama, Andaloia, from the pen of its manager, Ferdinand Bonn, who also acted the leading role. It is to be deplored that the many duties of stage manager and actor did not occupy the time of Mr. Bonn to such an extent as to render it impossible that he could have written a play, or at least Andaloia. The theme, the entrance into the world of a pure, unsophisticated youth is, to say the least, not new. It has been exploited by such masters as Hans Sachs, Theodor Fontane and others. But alas! there is nothing to praise in Bonn's treatment of the subject. His verses are lame, his wit far-fetched and the play is pervaded by an atmosphere of insincerity, of artificiality, which tries one's patience. Bonn is great as an actor, admirable in his capacity of stage manager, but as playwright he did well to try to hide his identity under the som de plume of Florian Endli, as which he is being roasted by the press.

Frant von Schonthan's translation, or rather adaptation, of Dickens' "Little Dorrit" was performed simultaneously in different large cities in Germany, and, broadly speaking, met with success. Schonthan is an expert in the art of manufacturing plays, and when he deals with so sympathetic a figure as Little Dorrit, known and universally beloved, a failure was not to be expected. But he abused poetic license by the introduction of several characters foreign to the original story. One especially, a Spanish Creole, who like a whirlwind takes possession of the stage for half an act (to the delight of the gallery), has no reason d'être in the minds of sensible people save in spite of an atmosphere of Schonthan in place of Dickens. This evidence of lack of good taste manifested itself more than once, and it may be said what there was of Dickens was good, but the moment Schonthan took the lead the literary quality of the play took a tumble. But his effective climaxes, the singing of "God Save the Queen" by a chorus of children at the end of the first act, appealed to the popular taste and were loudly applauded.

The translation of Barrie's play, The Admirable Crichton, given under the name of Der Herr Haushofmeister, did not meet with much success in spite of the fact that it was staged regardless of expense. The subject leads itself to many funny situations. It is hard to say whether the translation was at fault or the fact to blame that Ludwig Fulda had previously exploited a theme very similar in his play, Robinson Crusoe's Island; at any rate, the Haushofmeister did not prove a drawing card. It was acted admirably by the best talent of the Lustspielhaus. More's the pity!

A new play by Arthur Schnitzler is looked forward to as an event. He is a most modern, up-to-date writer, always interesting and entertaining. But his latest work, Invaschopie (Intimacy), recently performed at the Burg Theatre, in Vienna, proved a great disappointment to his many admirers. Some of the scenes, intended to be pathetic, appealed only to the risibility of the audience. The married life of the couple to whom we are introduced in Intimacy, the composer and musical director, Amadeus Adams, and his wife Cecelia, who sings in grand opera, runs the very opposite of smoothly. After a couple of years spent in happy harmony they drift apart in the pursuit of their professions. Love dwindles down to friendship and by tacit understanding neither seeks to curtail the personal liberty of the other. In course of time Cecelia returns to Berlin to fulfill an engagement, bringing with her an ardent admirer, Count X. He finds her husband enamored of one of his pupils, a young baroness, and the score between the up-to-date couple may be said to be even. But during the time of her absence Cecelia's beauty has developed; her power of attraction, her personal magnetism, exercised for the benefit of Count X, extends its influence over her husband. He falls in love with his own wife and enters the race against Count X. Then follows an incredible scene between the two men, in which the Count discloses to the husband his love-platonic so far—for the latter's wife, and as a true thing by her husband to abdicate in favor of himself. This was meant to be very touching, but it struck the audience otherwise, and people laughed outright. Amadeus, realizing that there's no time to be lost, wins his wife so earnestly that she yields to his protestations of love. Their baby boy appears a couple of times and by his childish prattle is supposed to cement for all time the parental reunion. But, alas! Cecelia is too modern a piece of femininity. In the role of lover her husband no longer appeals to her. The short intermission being over, she coldly informs him of the fact, and they part again, to go whither no one knows (or cares to). Hermann Barre's play Club der Eiferer (Club of Enthusiasts) has been forbidden by the censor, as it is well known that the leading part is supposed to be Leopold, King of Belgium; besides other high personages are represented under assumed names.

The celebrated actor, Friedrich Haase, was showered with honors and distinctions on the occasion of his eightieth birthday. A committee of leading actors presented him with a beautiful gold medal, and Count von Helldon was sent as delegate to the Emperor himself to bestow upon the venerable artist the decoration of the crown innumerable telegrams and personal letters from wishing actors, sons of actors, actors, etc., were received, proving that Friedrich Haase by his genius and gentility has endeared himself to many.

GERMANISTS.

GEORGE C. TYLER RETURNS.

George C. Tyler, of Lichner and Company, returned from Europe last Saturday on the Lancia, bringing with him the announcement that Howard has agreed to write a play for Eleanor Reichen, to be completed for production next season. Louis K. Parker, who made the English adaptation of L'Alphonse, has been engaged to translate this later work. Miss Reichen will open her New York season at Daly's Theatre on Feb. 2, when she will appear in a new play.

Ellis Jefferys will begin her engagement on Jan. 22, opening with Autro's The Fascinating Mr. Vandervelt, written expressly for Miss Jefferys. Mr. Autro will come to America to superintend the production. Later Miss Jefferys will be seen in a new play by Hubert Henry Davies entitled The Houseman.

Mr. Tyler has also purchased a new comedy, Str. Arctury, by Hudson Chambers. His European trip was cut short by a month, as he wished to finish preparations for Miss Janis' appearance in The Vanderbilt Cup, a comedy with music.

PROFESSIONAL DOINGS.

John S. Flaherty, manager of the Majestic Theatre, has applied for an injunction to prevent Julian Mitchell from interpolating into Babes in Toyland the "Nature Song," which is a feature in Wonderland, now running at the Majestic. As both plays are by the same author and composer Mr. Mitchell claims the right to do as he pleases with the song, while Mr. Flaherty contends that the interpolation of the number in Babes in Toyland would be an injustice to the attraction at his theatre. There is a nice point of law in this case for the courts to decide.

During his Washington engagement last week Marshall P. Wilder with his wife called at the White House to present Mrs. Wilder to President Roosevelt. They were accorded a warm reception, the President thanking Mr. Wilder very cordially for a copy of his new book, "The Sunny Side of the Street," which Mr. Wilder had sent him a short time before. When coming out Mr. Wilder was assailed by a group of newspaper men, and while talking to them brushed up against some fresh white paint. When his attention was called to it he said, "That's all I could touch the White House for," adding philosophically, "Well, I'm not the first man who's been stuck on the White House."

Everett M. Barnes and Flo Yellor, both members of Kilroy and Britton's Aristocratic Tramp company, were married at Marquins, O. T., on Nov. 20.

The next musical production to be made by Sam S. and Lee Shubert will be entitled Mexicana, and will open on Dec. 11 at Albaugh's Theatre, Baltimore. The company is to include Thomas Q. Senbrooke, Christie MacDonald, Joseph Herbert, Maggie Moore, Edmund Stanley, Clara Partridge and Flora Parker.

Iona Chamberlain will shortly start for California to join McKee Rankin's company.

The title of Channing Pollock's new play has been changed from The Little Gray Lady to If the Girl You Love Loves You. The change has been made in order not to give undue prominence to any character in the play, as there will be two companies playing it, with no star.

T. H. Winnett will take a few weeks' vacation on a pleasure trip that will also combine business, as Mr. Winnett is anxious to secure a permanent home for his stock company. George W. Winnett will represent his brother during his absence at the old stand, 1402 Broadway.

On Friday afternoon, Nov. 24, Burton Holmes delivered his lecture on The Passion Play at the Lyceum Theatre. The lecture, which proved particularly effective, was repeated Sunday evening. This week the subject will be the Tyrolean Alps.

The remodeled Carthage Opera House, Carthage, Ill., was reopened on Tuesday, Nov. 21, with Nankerville's Human Hearts. On Tuesday, Nov. 28, a comedy entitled Railroad Jack was produced.

At a meeting of the Woman's Press Club at the Waldorf-Astoria Hotel last Saturday afternoon many distinguished persons were present, including Alcide Ebray, Consul-General de France. He said he had noticed how the American women were the leaders of society to-day, their fondness for everything French, French art, French literature, French fashions, etc. Addresses were also delivered by the Rev. Antoinette Blackwell and Alexander Mason, President de l'Alliance Française. A pleasing musical programme was interspersed under the direction of Madame von Kienner. The installation of officers followed.

From a programme received by T. H. Winnett it appears that the Jack Hoffer company is not only pirating Lynwood but is presenting it as Under Southern Skies. The same programme announces Happy Hooligan as the bill for a later date.

Chinese actors will appear in a Chinese play entitled The Glory of King David at Miner's Bowery Theatre next Sunday evening, and the proceeds of the performance will be turned over to the committee for the relief of the Jews in Russia. The Chinese Empire Reform Association, of which J. M. Singleton is president, has charge of the affair. John Chue, Des Foon, Gay Maine, Lee Yick Yee, and Chu Gow compose the cast.

Hugo Goeltz, manager for Kubelik, has had the violinist's fingers insured for \$50,000. Should he be temporarily injured his manager is to receive \$2,000 for each non-appearance. If twenty-five performances are missed the tour is to be considered closed and the face value of the policy will be forfeited.

On Sunday evening, Nov. 26, two plays dealing with anti-Semitic outbreaks were presented on the East Side, one in Yiddish at the People's Theatre and one in Russian at Orloff's Lyceum. Singularly enough, the Yiddish piece was a translation of The Jews, produced last year by the Russians, and the Russian drama was a translation from the Yiddish by David Pinsky.

George B. Field has successfully been playing the role of the Scarecrow in The Wizard of Oz since the illness of Fred Stone, and it has just been made public that Mr. Stone was out of the cast. Last Saturday night Mr. Field returned to his original role, Sir Wily Lyle.

The People's Institute has made arrangements with Ben Greet for an extra week of performances of Shakespearean plays at Mendelssohn Hall, at which special rates are given to the pupils in the public schools and to working people attending classes or clubs of the People's Institute.

While in Milwaukee with The Land of Nod Olive Vail stated that there was no truth in the stories that have been circulated recently to the effect that she would shortly star in musical comedy. Miss Vail rejoins the forces at the La Salle Theatre, Chicago, early in December.

Alma Hanlon, the seventeen-year-old daughter of George Hanlon, the theatrical manager, was married last Saturday to Walter J. Kingsley, a newspaper writer, at the home of the bride's parents, New York city. The ceremony was performed by the Rev. Minot J. Savage, of the Church of the Messiah. Blanche Hanlon was maid of honor and William R. Still best man.

AMATEUR NOTES.

The Institute Dramatic Association of Lancaster, Pa., presented The Heart of a Hero before a large audience in Institute Hall on Nov. 22. The following people were members of the cast: Henry E. Frenley, J. Henry Hleweus, Edward Marion, Charles Long, William Bents, Nedie Hanson, Mary Long, Elizabeth Himmelsbach, and Catherine Trean.

The Hare's Foot Dramatic Club of the University of Wisconsin will give its first comic opera on March 24, 1906. The play is called Papa Schmitts. The book is by Neely Pardee and the music by other students of the university. It will be staged by Donald MacDonald, a graduate of the university and last season a member of The Cingalee company. William Norris and Miss Shiner are among the members of this club.

AMONG THE DRAMATISTS.

Robert Dudley, a newspaper man who has for several years been connected with theatrical companies, has just completed a new rural drama entitled The Shadow of the Old Home.

Frank M. Wiltmark has completed the score for a new musical comedy entitled The Arabian Girl. The book is by Collin Davis and Lew G. Smith. Collin Davis wrote the lyrics.

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IBSEN CRITICALLY ILL.

Henrik Ibsen, the renowned Norwegian poet and dramatist, is reported to be lying unconscious at his home, in Christiania, and is not expected to recover. He has been ill for several years and the end has been gradually approaching. Since the completion of When We Dead Awaken he has not attempted any great dramatic composition.

GOSSIP OF THE TOWN.

The Shuberts have abandoned their intention of offering Ada Rehan in Captain Brassbound's Conversion, and will present her in a new play by an American author instead.

The Century Theatre Club will give its first dramatic performance this season at Carnegie Lyceum on Dec. 7, when Mrs. Doré Lyon will be starred as a playwright and actress. There will be three one-act plays—Mrs. Lyon's dramatization of The Bishop's Son, Madame La Marquise, also by Mrs. Lyon, and Solving of Problems, by Mrs. Sallie W. Holcombe.

George H. Brennan is making arrangements by cable for a special copyright performance of The Clansman in London to take place simultaneously with the New York production at the Liberty Theatre on Jan. 8.

Sydney Diamond joined the Roselle Knott company in When Knighthood Was in Flower at Vancouver, B. C., where he had been working in stock for the past eight months.

Sedley Brown has been engaged to direct the productions of the Woodward Stock company at the Burwood Theatre, Omaha.

Max S. Witt, who has been associated with Broadhurst and Currie as their general musical director for the past three seasons, and during that time has composed and directed the music for the Nat M. Willis plays, A Son of Heat and The Duke of Duluth, will in the near future sever his connection with that firm.

Health Commissioner Darlington's representatives on Saturday night attempted to close the Imperial Theatre in Brooklyn, formerly the Montauk, and were prevented by a temporary injunction. William T. Grover said this action was based on the technicality that the seats are a fraction of an inch shorter than required by law. The matter was to come up for settlement in the Supreme Court, Brooklyn, yesterday.

Al Dolson, manager for the big Pain spectacle, Last Days of Pompeii, which closed at El Paso, Texas, Nov. 11, arrived in town last week. Pain also had the fireworks display for the Portland Lewis and Clark Exposition, which rivaled that of previous displays at Spokane, Seattle, Vancouver, Oakland, and Los Angeles; capacity business ruled at Los Angeles the amphitheatre seating 10,000 people. The season just closed marked the largest in the history of the Pain spectacle, Last Days of Pompeii.

Miss Gillette left last night for her home in Milwaukee, in answer to a telegram informing her of the serious illness of her mother. Miss Gillette was to open with New York by Night at the Metropolitan next week.

Nellie McCoy, who was removed to a sanitarium in the upper part of New York City recently, is reported to be doing nicely, and it will be but a short time before she is completely recovered, it is said.

MUSIC NOTES.

The members of the Knickerbocker Quartette, now residents of New York, gave a concert in Mendelssohn Hall Nov. 21. The composers represented were Beethoven, Schubert, and Schumann. The quartette was composed of Harold Randolph, Adolph Dubois, and L. E. Manly.

One Samardoff gave her second recital in Mendelssohn Hall Nov. 21. Madame Samardoff is winning much distinction as a concert pianist.

Marie Hall, the English violinist, was heard in recital in Carnegie Hall Nov. 21. Her readings, though not masterly, are quite convincing.

The People's Symphony concert, directed by F. H. Ames, began by a lovely afternoon concert in Cooper Union Nov. 21. These educational concerts will be repeated at Grand Central Palace and Carnegie Hall.

Rosal Pagan, of France, distinguished as a teacher and virtuoso, gave a recital in Mendelssohn Hall Nov. 21. The Italian and German artists were supported on the program. Her playing revealed profound intelligence and skill.

Marguerite Hall, soprano, and Karl Greinacher, violinist, gave a joint recital in Mendelssohn Hall Nov. 21.

Another excellent programme was rendered at the home of William Nelson Barrett, in Carnegie Hall, last Friday. These recitals are given each Friday afternoon.

The first week of grand opera closed successfully Saturday evening. The notable event was the debut of Madame Marie Rappold, of Brooklyn, in The Queen of Sheba. She sang splendidly. The opera for this week was The Queen of Sheba. La Furelie, Die Fledermaus, Hansel and Gretel, La Gioconda, and Lucia di Lammermoor.

At the Hippodrome on Sunday night, Nov. 26, a private demonstration was given of the multiphonic, an invention of E. M. Turner, president of the National Acoustic Company, of this city, whereby an entire theatrical production or concert can be transmitted to numerous many miles away. Near the footlights is placed a small transmitter. The sound of the words and music is carried upon an extremely sensitive diaphragm. Thence it is transmitted by electric wires to an answering horn, which is a microphone, which is equipped with a large horn. The diaphragm of the Hippodrome was heard in a remote corner of the auditor by Mr. Turner's invited guests.

The first of the symphony concerts for young people took place in Carnegie Hall the afternoon of Nov. 25. Miss Fowell, violinist, was the soloist. Frank Damrosch conducted.

The second Sunday concert of the New York Symphony Orchestra was given in Carnegie Hall Nov. 26, with Campanelli, baritone, as soloist.

The first Sunday evening concert at the Metropolitan Opera House was given on Nov. 26. A delightful

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programme was furnished by Madame Sembrich, Miss Jacoby, Pol Plancon and Taurine Parvis.

At the Victor Herbert concert at the Majestic Theatre Madame Helene Noddi and Archille Alberti were the soloists. Madame Noddi's singing of an aria "Traviata" was beautifully rendered and roundly applauded. Signor Alberti was in good voice, and sang among other numbers Tosti's "Passe."

In Mendelssohn Hall the afternoon of Nov. 26 Gertrude Von Betz, pianist, made her debut as a concert artist in New York. Miss Von Betz's readings show a wealth of musical temperament, broad conception and perfect execution. She received a warm welcome.

Ernest Lamson, Dave, Heir to the Hoohah. . .

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Batley and Austin, the Rosaires, Youngs and Brooks, Mr. and Mrs. George Lockwood, Three Sisters, Constantine, Jackson and Hoon, Sherman's dogs and monkeys, Kennedy and James, Martin and Ridgway, Burkhardt and Berry, Doll and Burden, Cole and Clemens, and Conlon and Hastings.

Keith's Union Square.

Truly Shattuck and the City Girls, Foy and Clark, James J. Morton, Jewell's manikins, May Be'fort, Ray and Wood, Sylvano, Lavalles Trio, Lavine and Leonard, Curtis and May, Majestic Trio.

Proctor's Twenty-third Street.

Arthur Dunn and Marie Glasier, Katie Barry, Ned Wayburn's Minstrel Misses, Mary Norman, Eddie Girard and Jessie Gardner, Mysterious De Biers, Gus Williams, Carter and Bluford, Edestus.

Hammerstein's Victoria.

James T. Powers and company, Josephine Co-han and company, Walkosky Troupe (American debut), Klein, Ott Brothers and Nicholson, Five Juggling Mowatts, Mr. and Mrs. Jimmy Barry, Clarence Vance, To-To, and D'Alma's dogs and monkeys.

Colonial.

R. A. Roberts in the one-man sketch Dick Turpin (American debut), Anguste Van Biese, La Domino Rouge, "The Little Black Man," James F. Kelly and Dorothy Kent, A. O. Duncan, Greene and Werner, Reno and Richards, and the Eight Shetlands.

Proctor's Fifty-eighth Street.

Williams and Walker, Charles F. Semon, Mac-art's monkeys, Keno, Welsh and Melrose, Marie Keller, Colby and Way, Lillian and Shorty De Witt, John Le Clair, and Brown, Harris and Brown.

Alhambra.

Fred Karus' Pantomime company, Herrmann the Great, Anna Laughlin, William Gould and Valensia, Burratt, Billy Van, Willy Zimmerman, D'Alma's dogs and monkeys, Golden Gate Quintette, Darras Brothers.

Hurtig and Seamon's.

McMahon's Watermelon Girls, Matthews and Harris, Basque Quartette, Roberts, Hayes and Roberts, McPherson's Four Inky Dinks, Al. Carleton, Pacheco Family, Kelly and Reno.

Hippodrome.

A Yankee Circus on Mars and a revival of The Raiders, together with the circus acts, will make up the bill until Dec. 11, when the new piece, A Society Circus, will be ready for production.

LAST WEEK'S BILLS.

PASTOR'S.—Mr. and Mrs. Gene Hughes were given a very cordial welcome last week and headed an entertaining bill. They presented their familiar sketch, A Matrimonial Substitute, which is one long and hearty laugh from start to finish. Both Mr. and Mrs. Hughes understand the value of ginger and action, and they see to it that there is not one dull moment in their offering. They are also most particular about their stage setting and the dressing of the act, so that nothing is left undone that may add to the enjoyment of the audience. Mrs. Hughes displayed a new gown that was a marvel of beauty, and it was much admired by the women who have an eye for the beautiful. O. T. Fiske and Nellie McDougall have an excellent trust-life sketch in Good News. These artists have always aimed to depict life as it really is, and they come very close to realism of the best kind in their present offering. The act made a most pronounced hit and almost every line struck home. Laura Comstock and the Orpheus Trio did a lively turn that included some good dancing and new songs. Lily Neville, an English vocalist, made her American debut and scored a big hit with a pleasing manner and an excellent repertoire of songs. Matthews and Harris were an extra attraction and pleased immensely in The Pirate King. The Sully Family, consisting of Mr. and Mrs. John P. Sully, John F. Jr., and Little Billy, scored heavily in An Interrupted Honeymoon. Frank Kennedy's merry little sketch. At the end of the act Mrs. Sully came on with the youngest member of the family in her arms, and the applause that greeted the baby's appearance compelled a second raising of the curtain. Edna Leary imitated Edna May, George W. Cohen, Lillian Russell, Albert Chevalier, and Kitty Barry with considerable success. She sang "Henry Brown," after the style of Miss Barry, and as she had the able assistance of a robust young man in an upper box she was given many encores. John Birch, known as "The Man with the Hairs," did his burlesque melodrama to the accompaniment of almost constant laughter. He is an indefatigable performer and never fails to win his audience. J. B. Richmond and Florence Good did a travesty on Zaza that has some good points. Texachana and Walby, Mlle. Delaska, Henson Brothers and the vitagraph were also in the bill. A sketch called Extra, the Property Man, was mildly amusing.

KEITH'S UNION SQUARE.—The Six Musical Cutters were the headliners, and their fine musical act won generous approval. The Zancigs presented their remarkable act of thought transference most successfully and kept everybody staring in amazement at their very wonderful feats. Mr. Zancig now dresses in a very becoming white suit, so that his movements can be more readily observed as he passes through the audience. Ward and Curran were immensely funny in the revised version of The Terrible Judge, in which Mr. Curran appears as a Chinaman, a German professor, an Irishman and a cowboy. He sang a new song called "I Wonder if You Miss Me as Much as I Miss You," that was encored. Mr. Ward was in his usual humor and even did a few lively dance steps that were greatly appreciated. Hoey and Lee, with cleverly written parodies and patter, made the time pass quickly, and the Eight Alliums made an extraordinary hit with one of the finest acrobatic exhibitions ever seen here. The Brothers Durant were seen for the first time here in a gymnastic and acrobatic novelty that proved a winner from start to finish. Augusta Close, dainty and clever to her finger tips, scored a complete success with her "pianologue," in which her undoubted talents have full scope. The Chamberlains, with their fine lasso exhibition; George Wilson, Harper, Desmond and Bailey, Leo Carillo, Chinese impersonator; Naomi Edwards, Renee and Quinn and the pictures made up a good programme.

HAMMERSTEIN'S VICTORIA.—The programme opened with the Three Russes, the addition of a third member to the act making a decided improvement. The girls are pretty and clever musicians. Artie Hall came next, gorgeously arrayed, and made up so cleverly as to deceive almost any one into believing that she was a genuine dandy. She was in fine voice and won

plenty of applause for her staging of the latest coon songs. Tom Nawn and company followed with Pat and the Genie, which it is needless to say scored a big laughing hit. Greene and Werner were enthusiastically received in their Babes in the Jungle skit, in which they give very life-like impersonations of Julius. They are improving with every performance and are clever enough to head any vaudeville programme. The splendid turn of the Klean Sisters brought down the house, as it deserved to do. Beatie Clayton's dance steps were daintily done and she was recalled several times. Paul Sandor made his American debut, presenting a novel act with a troupe of dogs made up as horses. Mr. Sandor is a ventriloquist, and he used his talents in this direction to good advantage. The dogs went through most of the tricks usually performed by well trained horses, and every trick was applauded to the echo. At the finish a small dog made up as a lion rode on the back of a large dog made up as a pony, and much laughter was caused by Mr. Sandor's pretense that the lion was gifted with speech. The turn is one of the best ever imported. The new sensation called Diving the Loop, performed by Mlle. Loubet, consists of an apparatus arranged so that an automobile loops the loop and jumps the gap, the performer lying flat in the car as it descends. At the first performance Mlle. Loubet met with a slight injury to her ankle, but the feat was performed successfully for the rest of the week. Fred Niblo's breezy monologue was one of the best features of the bill and scored heavily. The vitagraph closed the bill as usual.

COLONIAL.—Joseph Hart and Carrie De Mar in their new skit, The Other Fellow, topped the bill and made a big laughing hit. Frank D. Bryan and his American Girls scored heavily in their patriotic offering. Frank Lincoln, who is known the world over as a clever humorist, made his reappearance after a long absence and was cordially greeted. His monologue is refined and appeals to all intelligent lovers of good fun. Tom Hearn, "the latest juggler on earth," and Say-

The Romance of a Hindoo Princess continued to please large crowds, and the efforts of the various circus performers also met with approval. Frank Oakley, known as "Silver," the celebrated clown, made his first appearance with the company, and in conjunction with Marceline did some very amusing work. Mr. Oakley is a distinct acquisition to the Hippodrome forces.

ALHAMBRA.—An excellent programme was offered last week that drew splendid houses. The list included Arthur Dunn and Marie Glasier, Harry Tate's company in Motoring, Abdul Kader and his wives, Lewis McCord and company in Her Last Rehearsal, George W. Monroe, Bailey and Austin, Keno, Welsh and Melrose, and the Zingari Trio.

HURTIG AND SEAMON'S.—An excellent entertainment was offered by Eddie Girard and Jessie Gardner, the Three Crane Brothers, Barrows-Lancaster company in Tactics, Williams and Walker Glee Club, Sisters Henson-Camaras, Caron and Farnum, Three Westons, Kessler and Gaudier, and the moving pictures.

The Burlesque Houses.

DUNWAY.—The Gay Masqueraders company was seen for the first time this season in New York and drew large audiences. The entertainment opened with a burlesque called The Adviser, in which James E. Cooper played a leading part. The olio embraced Edith Murray, Haverly and McRae, Berry and Berry, and James and Lucia Cooper. "Way Up Yea" closed the bill in hilarious fashion. This week, Rice and Barton's Big Gaiety company.

GOTHAM.—The World Beaters, managed by J. Herbert Mack, proved a strong attraction last week, and the efforts of the various performers were enthusiastically received. This week, Wine, Woman and Song.

CIRCLE.—Fred Irwin's Big Show, with trav-

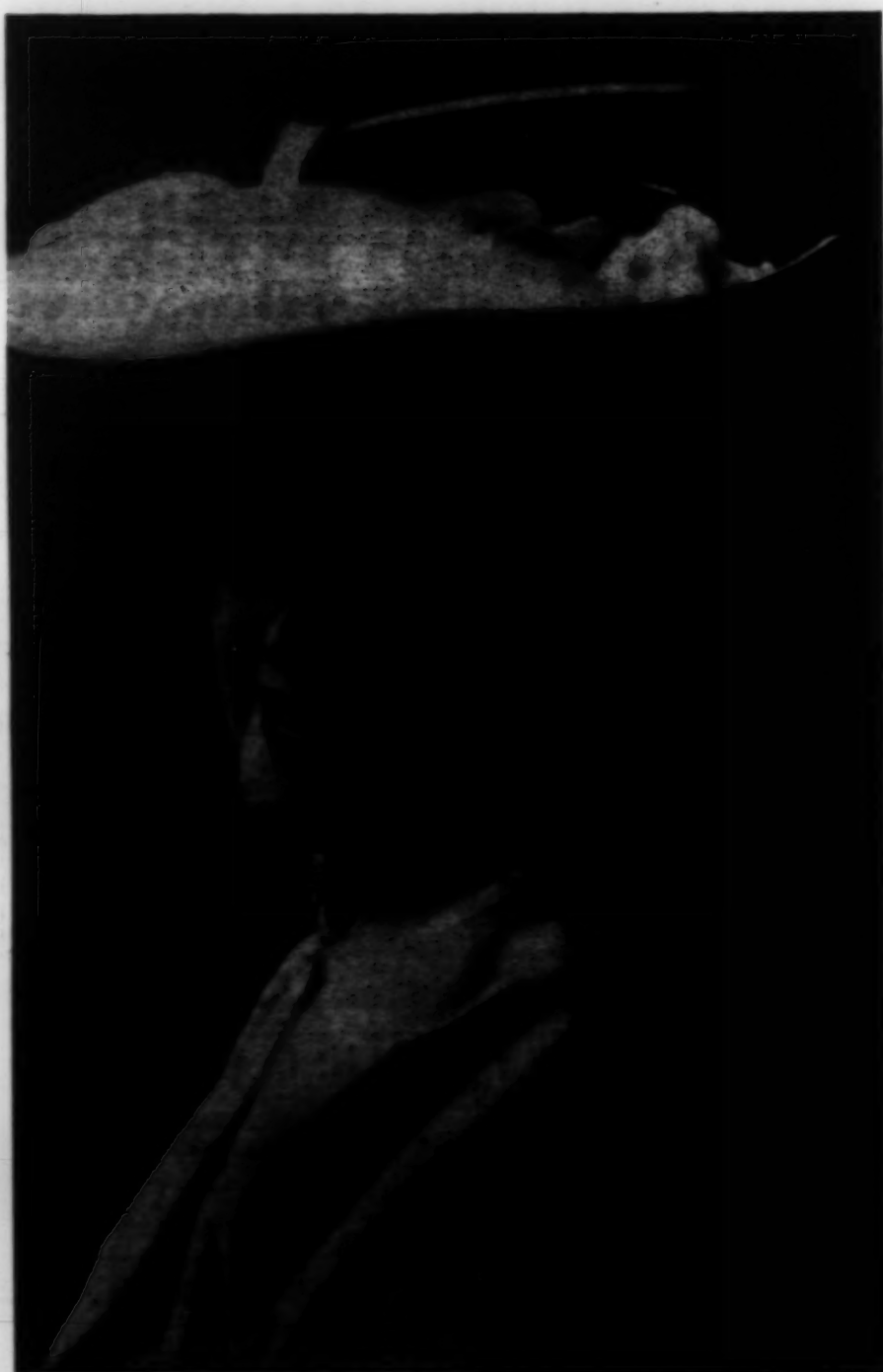


Photo Mirror, N. Y.

IDA VAN SICLEN.

Above is a picture of Ida Van Siclen, of the team J. Roper West and Ida Van Siclen, who are classed among the cleverest musical comedy artists in vaudeville at the present time. Miss Van Siclen is noted for her pleasing personality and cleverness in ingenious roles. In addition to this she is a gifted musician and is a capital per-

former on several instruments. She and Mr. West returned to New York last week, after an absence of a year in the West, during which they played the principal theatres, including three engagements on the Kobi-Castle circuit. They have made many improvements in their sketch since it was last seen here.

der and Buckley scored heavily, as did Ada Overton Walker, assisted by Hattie McIntosh and the Abyssinian Girls. Giffette's clever dogs, the Mystery Hounds, in their remarkable mind-reading act; the Six Cornells, clever acrobats, and the pictures made up one of the best bills ever seen at this house of good entertainment.

PROCTOR'S FIFTY-EIGHTH STREET.—James T. Powers and company in Dreaming, Josephine Cohen and company in Friday, the Thirtieth, and Felix and Barry, assisted by Emily Barry, were the chief attractions last week. Felix and Barry were especially amusing in The Boy Next Door, in which Mr. Felix has abundant opportunity to display his talents as a flexible comedian and Miss Barry shows her fine voice to advantage in some new songs. Hayman and Franklin scored a hit in A Matrimonial Agency. Fred Niblo was on hand with his bright assortment of humorists, which he also delivered at Hammerstein's, playing twice a day at each house. Kitty Tranny and her animals, the Musical Avolon, Dan J. Harrington, the ventriloquist; Brandon and Wiley, and the pictures rounded out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Williams and Walker and their company topped the bill and pleased their admirers greatly. Clayton White and Marie Stuart were very successful in Paris. Homer B. Mason and Marguerite Kessler and company in Hooked by Crook and the Dillon Brothers with new songs also scored heavily. Chris Bruno and Mable Russell were encored for their songs and dances. James B. Donovan and Rena Arnold appeared in a new skit called Twenty Minutes on Broadway, which is a lively conversational act, full of good lines. The Homow Midgents, Charlie Homow, Charlie Serra, and the pictures were also in the bill.

HIPPODROME.—A Yankee Circus on Mars and

the and an excellent olio, attracted good houses. This week, Morning Glories.

LONDON.—The Mascottes made their New York debut with much success. This week, Reilly and Woods' Big Show.

MISSES' BOWERY.—The Avenue Girls made a good impression with A Trip to Bohemia and other skits. This week, Colonial Belles.

MISSES' EIGHTH AVENUE.—The Century Girls found many admirers at this house last week. This week, The Mascottes.

EDITH HELENA STUDYING OPERA.

Edith Helena will soon begin a tour of several cities in Austria, singing in the best legitimate theatres in each city, appearing between the acts of whatever play happens to be on the boards. The arrangement made by her manager, N. A. Jennings, is that she will receive 50 per cent. of the gross receipts at each house. During the month of November Miss Helena was the headliner at Ronacher's, Vienna, and has been honored on two occasions by the presence of members of the royal family, a most unusual occurrence at a variety theatre in Austria. Miss Helena sang successfully one evening at the National Theatre, Budapest, the role of Violetta in La Traviata, and a return engagement was immediately offered. If the date can be arranged a gala performance has been promised, at which the King and Queen of Italy will be present. It is Miss Helena's intention to remain in Europe until she is perfect in several grand opera roles, so as to be able to accept an engagement offered her by Mr. Carried as soon as she is ready to sing three operatic roles in Italian. It is therefore extremely unlikely that she will ever be seen in the American vaudeville theatres again.

BIG CIRCUS PLANNED.

The Barnum and Bailey, Ringling Brothers and Forepaugh-Sells' circuses will not have everything their own way next season, as a new gigantic entertainment under tents will take to the road early in April which, according to present plans, will be as big or bigger than anything of the kind that has ever toured America. It will be known as the Hagenbeck Animal Show and Circus. The name of Hagenbeck is familiar to all lovers of wild animals and at every big exposition held here in recent years Carl Hagenbeck's exhibitions have always been a big feature. After the St. Louis Exposition last year the Hagenbeck animals were taken on a tour of some of the larger cities, and the managers, while they found that the entertainment was thoroughly appreciated, saw that there was not life enough in the entertainment to please the average circus patron, so the new plan was decided upon for next season.

While the Hagenbeck animals will be the backbone and great feature of the new circus, nothing will be left undone to make the affair as attractive in other respects as any circus in the world. Famous performers in every line will be brought from Europe, novelties of every sort will be introduced and an immense sum will be spent for horses, harness, tents, wagons, paraphernalia for the parade, and the thousand and one other things that go to make up an ideal circus organization. The men interested in the project are Carl Hagenbeck of Germany; John H. Havlin and C. L. Williams of Cincinnati; Frank R. Tate, of St. Louis, and W. H. Gardner, of New York. Mr. Hagenbeck is known as the "Animal King"; Havlin, Tate and Williams are theatrical managers of wide experience, who have accumulated fortunes in the middle West, and Gardner is a circus man who knows the business from A to Z. He was general agent of Barnum and Bailey from 1881 to 1904 and had retired with the intention of spending the remainder of his life away from the sawdust ring. When he was approached regarding the new enterprise, however, the outlook seemed so attractive that he consented to enter the arena once more, and has assumed the burden of responsibility by consenting to become the business head of the new enterprise.

The Winter home and headquarters of the new circus will be in Cincinnati, where the first performance will be given next April. A piece of property has also been secured in Chicago on which a supply station will be built. The animals will be shipped direct to Chicago from Germany and their training will be finished in that city. An idea of the magnitude of the new organization may be gained from the fact that it will require at least sixty cars to transport the circus, and it is estimated that the daily running expenses will reach at least \$7,000. It is Mr. Gardner's intention to have the finest working force possible, all under such strict discipline that discourtesy or impoliteness will be unheard of. Artists and lithographers are now hard at work on the printing, which will be of a sort that will give great joy to the youngsters of America. Lawrence Hagenbeck, son of the "Animal King," left a few days ago for Germany to attend to the European end of the enterprise, including the shipping of the wild beasts and the engagement of the artists who will appear in the circus. On his return he will superintend the construction and be in charge of the Chicago office. He will also represent his father in all matters pertaining to his interests. It is stated that amicable arrangements have been made between the proprietors of the new circus and those of the older organizations, so that there will be no conflict of dates and none of the picturesque bill posting wars that have made things lively and unprofitable for big circuses on many occasions in the past.

VAUDEVILLE NOTES FROM LONDON.

Oswald Stoll has purchased a large plot of ground at Finsbury Park, London, and his intention was to erect on it a miniature Coliseum. After all arrangements had been made the Licensing Committee refused to recommend the London County Council granting him a license. He will bide his time, however, and will probably apply for a license again next year.

The booking of the Canterbury Music Hall and the Granville Music Hall, Waltham Green, which was formerly done by Jesse Sparrow, has been amalgamated with that of the Moss Empire.

Hostilities are still going on between the syndicates controlled by George Adney Payne and Oswald Stoll. On a recent Monday evening Mr. Payne barred six turns from opening at Camberwell, where Stoll has taken a new theatre, leaving Stoll in a bad predicament.

It is rumored that Mr. Stoll has acquired the London Music Hall, Shoreditch, and Collins', Islington. It is also said that he is reaching out in many other directions for music halls to be added to his circuit.

Walter Gibbons has bought the Belling Theatre and will run it as a music hall, giving two performances a night.

The booking of the Regent Theatre, Salford, formerly a barrack, house have been taken over by Harry Day, who will also transact the business for the Hippodrome and Empire, Bristol.

The Lyceum Music Hall, London, which has been anything but a success since the opening, and which has been conducted of late under the management of Mrs. Thomas Barrasford, it is rumored will be closed before the end of the year. After some complications have been settled the house will, it is said, be taken over by one of the big syndicates.

Two well-known American serio-comics who opened recently at leading London houses were released after their first performances.

Victoria Monks is singing a song called "Give My Regards to Leicester Square," illustrated by the stereopticon.

The Sisters Albert have been booked for an American tour by Jenie Jacobs.

BUFFALO BILL HOME AGAIN.

Colonel William F. Cody ("Buffalo Bill") arrived in New York last week from Europe on the Kaiser Wilhelm der Grosse. He returned in order to visit his business partner, Colonel Frank Powell, who is seriously ill in Cody, Wyo. On Thursday evening Colonel Cody visited the Hippodrome and declared himself delighted with the magnificent playhouse and the wonderful entertainment. He was escorted through the entire building by Elmer S. Dundy, and was most enthusiastic over the stabling accommodations in the basement. He admired one of the horses, a full-blooded Arabian imported last year, and as a souvenir of his visit Mr. Dundy made him a present of the animal. He will be shipped to Colonel Cody's ranch, and with the only "Buffalo Bill" on his back will snuff the free air of the plains, which will make him forget the tinsel and glitter of his New York home.

ARTHUR TALBOT ILL.

Arthur J. Talbot, the old-time minstrel, who is almost seventy years of age, was taken from his room in the basement of 210 East Thirty-sixth Street one day last week to Bellevue Hospital. His ailment is cancer of the stomach, and he is not expected to recover. Talbot was a very popular performer thirty years ago and was very prominent in the palmy days of Haverly's Minstrels. He was married forty years ago to Emma Miles, who at that time was a dancer in San Francisco. For some years past she has traveled with the Barnum and Bailey Circus as a wardrobe woman.

TOMKINS-NELSON.

William Tomkins, the well-known comedian, was married on November 18 in Chicago to Mrs. Grace M. Nelson. The happy couple after a wedding tour will be at home to their friends in Hasbrouck Heights, N. J. Mr. Tomkins has been before the public for several seasons as an entertainer and has won success by his originality and cleverness. He has hundreds of friends in the profession, who will be glad to hear of his joining the ranks of the benedictines.

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Keith's Theatre, Cleveland, O.	Keith's Theatre, London, Eng.	Keith's Theatre, Pittsburgh, Pa.	Keith's Theatre, Grand Opera House, Pittsburgh, Pa.
Keith's Theatre, Washington, D. C.	Keith's Theatre, Baltimore, Md.	Keith's Theatre, Buffalo, N. Y.	Keith's Theatre, Toronto, Can.
Keith's Theatre, Rochester, N. Y.	Keith's Theatre, Detroit, Mich.	Keith's Theatre, Portland, Me.	Keith's Theatre, Worcester, Mass.
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Direction M. S. BENTHAM.

Kelly and Violetta—Keith's, Cleveland, Nov. 27-2.
Kennedy and James—Pastor's, N. Y., Nov. 27-2.
Kennedy and Rooney—Orph., Minneapolis, 4-9.
Kear, Walsh and Malone—Proctor's 58th St., Nov. 27-2.
Kent, S. Miller—Keith's, Cleveland, Nov. 27-2.
Kenton, Dorothy—Fell's, Springfield, Mass., Nov. 27-2.
Kenson and De Garms—Howard, Boston, Nov. 27-2.
Kerr's Dogs—Cook's, Rochester, N. Y., Nov. 27-2.
Ketchum and Donovan—Treat, Trenton, N. J., Nov. 27-2.
Kia Kaid, Billy—Keith's, Prov., Nov. 27-2.
Kinsley and Lewis—Park, Erie, Pa., Nov. 27-2.
Kinsman's Japs—Columbia, St. Louis, Nov. 27-2.
Klack, Asa—G. O. H., Nov. 27-2.
Klein and Clifton—Orph., Boston, Nov. 27-2.
Klein, Ott Brothers and Nicholson—Victoria, N. Y., Nov. 27-2.
Kliot, Musical—Fell's, Worcester, Mass., Nov. 27-2.
Kline and Brown—Orph., Springfield, Ct., Nov. 27-2.
Kokin, Minnesota—Hopkins, Louisiana, Nov. 27-2.
Koplin, Three—Novelty, Cripple Creek, Ia., Nov. 27-2.
Krisel's Dogs—Gotham, Bklyn., Nov. 27-2.
Krohn and Brown and Dodge—Auditorium, Lynn, Mass., Nov. 27-2.
La Centre and La Rue—Huber's, N. Y., Nov. 27-2.
La Fleur—Arcade, Toledo, O., Nov. 27-2.
Lambert and Pierce—Orph., Reading, Pa., Nov. 27-2.
La Monte and Parlett—American, Chgo., Nov. 27-2.
Lambert, Three—Bijou, Kansas, Nov. 27-2.
Lanc, Nov. 27-2. Bijou, Babington and Fond du Lac, 4-9.
Lane, Arthur—Majestic, San Antonio, Tex., Nov. 27-2.
Landscape, Waco, 4-11.
Larkin Brothers—Lawrence, Mass., Nov. 27-2. Haverhill 4-9.
Larsen Sisters—Proctor's 125th St., Nov. 27-2.
Latell Brothers—Lyceum, Prince, Nov. 20-2.
Latell, Edwin—Orph., Los Angeles, Nov. 10-2.
La Tour, Irene—Banzor, Nov. 27-2. Jefferson, Port. 4-9.
La Touche, Phil—Pickwick, San Diego, Cal., Nov. 27-2.
Laughlin, Anna—Alhambra, N. Y., Nov. 27-2.
Laurens, Marie—Crystal, Detroit, Nov. 27-2.
La Salle Trio—Keith's, N. Y., Nov. 27-2.
La Varde and Hurst—Crystal, Logansport, Ind., Nov. 27-2.
La Velle's Dogs—Bon Ton, Phila., Nov. 27-2.
La Vine and Leonard—Keith's, N. Y., Nov. 27-2.
La Vigne and Walton—Lyric, Cleveland, Nov. 27-2.
Lawson and Erwin—Olympic, South Bend, Ind., Nov. 27-2.
Lawrence, Al—Proctor's, Newark, N. J., Nov. 27-2.
Le Baron, James—Lyric, Cleveland, Nov. 27-2.
Le Barre, Harry—G. O. H., Nov. 27-2.
Le Clair, John—Proctor's 58th St., N. Y., Nov. 27-2.
Lee, Henry—Eden Musee—Indefinite.
Lee, Hugh and Bemie—Bijou, Lansing, Mich., Nov. 27-2.
Lee, Irene—Proctor's 125th St., Nov. 27-2.
Lee, Stella—Orph., Kansas City, Nov. 27-2.
Lefell Trio—Majestic, San Antonio, Tex., Nov. 27-2.
Leighton, Lillian—Jedder's, Saginaw, Mich., Nov. 27-2.
Le Maire and Le Maire—Family, Mahanoy City, Pa., Nov. 27-2.
Le Noir, Marionette—Unique, Minneapolis, Nov. 27-2.
Leonard and Bastedo—Rialto, Elmira, N. Y., Nov. 27-2.
Leone, Lillian—Moore's, Portland, Me., Nov. 27-2.
Le Roy and Woodford—Keith's, Boston, Nov. 27-2.
Moore's, Portland, Me., 4-9.
Leslie and Dalley—Olympic, Chgo., Nov. 27-2.
Leslie, George W.—Yale's, Kansas City, Nov. 27-2.
Leslie, Mrs. and Mrs. Jules—Bijou, Escanaba, Mich., Nov. 27-2.
Lester, Harry B.—Empire, Hoboken, N. J., Nov. 27-2.
27-2. Chase's, Wash. 4-9.
Libbey and Trager—Worcester, Mass., 4-9.
Lillian, Frank—Orph., Bklyn., Nov. 27-2.
Litchfield, Mr. and Mrs. Neil—Orph., Utica, N. Y., 4-9.
Lockwood, Mr. and Mrs. George—Pastor's, N. Y., Nov. 27-2. Bennett's, London, Can., 4-9.
Lodge Pastetime Company—Alhambra, N. Y., Nov. 27-2.
Long and Cotton—Park, Worcester, Mass., 4-9.
Loretto Trio—Orph., Minneapolis, Nov. 27-2.
Lucas, Ed and Hasi—Unique, Minneapolis, Nov. 27-2.
Lucas, William—Orph., France, Nov. 20-2. Orph., Los Angeles, 4-10.
Lukens, Four—Schumann's, Frankfurt, Germany, 1-31.
Lynch—Orph., Utica, N. Y., Nov. 27-2.
McCarver, The Crystal, Battle Creek, Mich., Nov. 27-2.
McCauley and Donovan—Orph., Los Angeles, Cal., Nov. 27-2.
McCard, Lewis—Gotham, Bklyn., Nov. 27-2.
McCard, James A.—Pamir, Hagden, Pa., 4-9.
McClinty and McClinty—Keith's, Bklyn., Nov. 27-2.
McLaughlin, Helen—H and S, N. Y., Nov. 27-2.
McMAHON AND CHAPPELLE—H and S, N. Y., Nov. 27-2. H and S, Bklyn., 4-9.
McMAHON AND CHAPPELLE—H and S, N. Y., Nov. 27-2. H and S, Bklyn., 4-9.
McPherson's Japs—Dinks—H and S, N. Y., Nov. 27-2.
McPherson and Eleanor—Bijou, Calumet, Mich., Nov. 27-2.
McPherson's Monkeys—Proctor's 58th St., Nov. 27-2.
Macdonald, James—Cook's, Rochester, N. Y., Nov. 27-2.
2. Shea's, Buffalo, 4-9.
Mack, Wilbur—Olympic, South Beach, Ind., Nov. 27-2.
Jedder's, Bklyn., Mich., 4-9.
Mack, Wilbur—Orph., Milwaukee, Nov. 27-2.
Mack and Dugal—Bijou, Manitowish, Wis., Nov. 27-2.
Mack, John and Carrie—Bon Ton, Phila., Nov. 27-2.
Macy and Hall—G. O. H., Indianapolis, 4-9.
Madox and Melvin—Fell's, Bridgeport, Conn., Nov. 27-2.
Magrines, The Maryland Balto., Nov. 27-2.
Marri, Count and Baron—Family Butte, Mont., Nov. 27-2.
Mallett Trio—Keith's, N. Y., Nov. 27-2.
Majestic Trio—Keith's, N. Y., Nov. 27-2.
Mallory Brothers, Brooks and Halliday—Hathaway's, New Bedford, Nov. 27-2. Auditorium, Lynn, 4-9.
Mann, Dan and Dolly—Colosse des Recre, Lisbon, Portugal, Nov. 27-2.
Manning, The—Howard, Boston, Nov. 27-2.
Manning Trio—Bijou, Jackson, Mich., Nov. 27-2.
Mansfield and Harvey—Star, Topeka, Kan., Nov. 27-2.
Mansfield and Wilbur—Moore's, Portland, Me., Nov. 27-2.
Mantell's Marionettes—Bijou, Duluth, Minn., Nov. 27-2.
Mareena, Navaro and Mareena—Temple, Detroit, Nov. 27-2.
Marion, Three—Orph., Kansas City, Nov. 27-2.
Marion, Harry S.—Lyric, Cleveland, Nov. 27-2.
Marquanda, The—Bon Ton, Phila., Nov. 27-2.
Marshall the Mystic—Bon-Ton's, Vienna, Austria, Port. 1-30.
Marshall, Ridgeway—Pastor's, N. Y., Nov. 27-1.
Martin Brothers—Colosse, Lisbon, Portugal, Nov. 1-30.
Marvells and Glisson—Olympic, Chgo., Nov. 27-2.
Marvells and Keeler—Proctor's, Albany, N. Y., Nov. 27-2.
Mathews and Harris—H and S, N. Y., Nov. 27-2.
Maximilian—Keith's, Prov., 4-9.
Mayhew Sisters—G. O. H., Pittsburgh, Nov. 27-2.
Mathews and Massette—Proctor's, Newark, N. J., Nov. 27-2.
Meers, Three—Moore's, Portland, Ore., Nov. 4-9.
Meir and Mera—Alhambra, Brighton, Eng., 4-9. Palace, Southampton, 11-18.
Melville and Asell—Star, Los Angeles, Nov. 27-2.
Melville, Three—Bon Ton, Phila., Nov. 27-2.
MEMORITH SISTERS—Tichy, Prague, Austria, 16-31.
Merritt's Dogs—Raymarket, Chgo., Nov. 27-2.
Merritt, Three—Orph., New England—Indefinite.
Merritt, Raymond—Family, Poughkeepsie, N. Y., Nov. 27-2.
Messenger Boys' Trio—Columbia, St. Louis, Nov. 21-2.
Metropolitan Comedy—Pope—McKeanport, Pa., 4-9.
Metzger, Lew—Tivoli, Cape Town, S. A., Oct. 29-30.
Mignall Family—Keweenaw, Bklyn., Nov. 27-2.
Mignon, La Petite—Keith's, Boston, Nov. 27-2.
Military Octette—Shea's, Toronto, Nov. 27-2.
Miller Trio—Chgo. Nov. 27-2. Columbia, St. Louis 4-10.
Mittletee Girls, Four—Keweenaw, Bklyn., Nov. 27-2.
Mitchell and Cain—Hopkins, Memphis, Nov. 27-2.
Mitchell, Three—Columbia, St. Louis, Nov. 27-2.
Minnema, The—Raymarket, Chgo., Nov. 27-2.
Minnema, Three—Orph., Boston, Nov. 27-2.
Monroe, Mack and Ed—Keith's—Orph., Utica, Nov. 27-2.
Park, Erie, Pa., 4-10.
Mooney and Boleto—Chase's, Wash., Nov. 27-2.
Morrell and Dealey—Pickwick, San Diego, Cal., Nov. 27-2.
Morrin, Nine—Orph., Kansas City, Nov. 27-2.
Morton, James J.—Keith's, N. Y., Nov. 27-2. Keith's, Prov., 4-4.
Morton, Temple and Morton—G. O. H., Pittsburgh, Nov. 27-2.
MOTO-GIRL, L.A. Apollo, Nuremberg, Germany, 1-30.
Motoring—Fell's, New Haven, Conn., Nov. 27-2.
Mowatt, Five—Victoria, N. Y., Nov. 27-2. Proctor's, Troy, N. Y., 4-9.
Muller, The—Orph., Raymond, Chgo., Nov. 27-2.
MURPHY W. H. and BLANCHER NICHOLSON—Cook's, Rochester, N. Y., Nov. 27-2. G. O. H., Pittsburgh, 4-9.
Murray and Lane—Chase's, Wash., Nov. 27-2.
Murray, Tom—Hathaway's, New Bedford, Mass., Nov. 27-2.
Newell and Noble—Orph., Reading, Pa., Nov. 27-2.
Newman, James—Orph., Omaha 3-8.
Newman, Fred—Victoria, N. Y., Nov. 27-2. Keith's, Phila., 4-9.
Night in Venice, A—Temple, Detroit, Nov. 27-2.
Norcross Minstrels—Keith's, Prov., Nov. 27-2.
Norman, Mary—Proctor's 2nd St., Nov. 27-2.
NORRIS, A. H. and PAUL NICHOLSON—Dominion, Winnipeg, Can., 4-9.
Norworth, Jack—G. O. H., Syracuse, N. Y., Nov. 27-2.
Noback, Schoenstadt, 4-9.
Noback, Three—Orph., Fall River, Mass., Nov. 27-2.
2. Fall Creek, 4-9.
O'Brien, Edna—Bon Ton, Phila., Nov. 27-2.
O'Brien and Buckley—Orph., New Orleans, Nov. 27-2.

Chabe Troupe—Columbia, Cincinnati, Nov. 27-2.
Orpheus Comedy Four—G. O. H., Syracuse, N. Y., Nov. 27-2.
Ostrado—Folia, Springfield, Mass., Nov. 27-2.
Oswa, The—Globe, Milwaukee, Nov. 27-2.
Palmer and Johnson—Columbia, Cincinnati, Nov. 27-2.
Parlance, Les—Columbia, St. Louis, Nov. 27-2.
Patty Brothers—Haymarket, Chicago, Nov. 27-2.
Pavlovski and Puno—Royal, Oldham, Eng., Nov. 27-2.
Grand, Hanley, 4-9, Palace, Bristol, 11-16.
Paul and Marlowe—Orph., New Orleans, Nov. 27-2.
Pelletier, Dora—Mohawk, Schenectady, N. Y., Nov. 27-2.
Peto and Wilson—Crystal, Detroit, Nov. 27-2.
Peschke Troupe—Mohawk, Schenectady, N. Y., Nov. 27-2.
Piccolo Midgets—Keith's, Prov., Nov. 27-2.
Pierce and Macle—Orph., Los Angeles, Nov. 27-2.
Powell—Orph., Kansas City, Nov. 27-2.
Powers, James T.—Victoria, N. Y., Nov. 27-2. Amphion, Bklyn., 4-9.
Powers, Mr. and Mrs. John T.—Arcade, Toledo, O., Nov. 27-2.
Powers and Theobald—Grand, Joliet, Ill., Nov. 27-2.
Gaiety, Springfield, 4-9.
Puggles Brothers—Springfield, O., Nov. 27-2. Xenia, 4-10.
Pullen, Lucella—Bijou, Racine, Wis., Nov. 27-2.
Queen's Fan—Orph., New Orleans, Nov. 27-2.
Quinlan and Mack—G. O. H., Indianapolis, Nov. 27-2.
Rae and Broache—Keith's, Balto., Nov. 27-2.
Rackett and Hazard—Empire Tour, Eng., Nov. 27-2.
Radford and Valentine—Palace, Belfast, Ire., Nov. 27-2.
Stoll Tour, 4-Feb. 28.
Raimund and Good—Columbia's Orchard, Burlington, Ont., Nov. 27-2.
Rathbun, Flying—Keith's, Balto., Nov. 27-2.
Havenscroft, Charlotte—Castle, Bloomington, Ill., Nov. 27-2.
Ravi and Von Kaufman—La Salle, Keokuk, Ia., Nov. 27-2.
Raymond, Edith—Empire, Colorado Springs, Nov. 27-2.
Raymond and Carey—Orph., Kansas City, Nov. 27-2.
Razafra, The—Family, Mahanoy City, Pa., Nov. 27-2.
Redford and Winchester—Orph., New Orleans, Nov. 27-2.
Reenas, Five—Crystal, Milwaukee, Nov. 27-2.
Reetas, The—Huber's, N. Y., Nov. 27-2.
Reichen's Dags—Keith's, Cleveland, Nov. 27-2.
Reiff Brothers, Temple, Detroit, Nov. 27-2.
Reimer, Helen—Chase's, Wash., Nov. 27-2.
Remington, Mayme—Proctor's, Albany, N. Y., Nov. 27-2.
Reynold Family—Crystal, Milwaukee, Nov. 27-2.
Reno and Richards—Colonial, N. Y., Nov. 27-2.
Reynard, Ed F.—Temple, Detroit, Nov. 27-2. Cook's, Rochester, N. Y., 4-9.
Rianon, Four—Keene's, Bklyn., Nov. 27-2.
Rice and Cady—Hopkins', Louisville, Nov. 27-2. Hopkins', Memphis, 3-9.
Rice and Prevost—Arcade, Toledo, O., Nov. 27-2.
Richardson, Lavender—Bijou, Des Moines, Ia., Nov. 27-2. Bijou, Dubuque, 4-9.
Rivas and Rivas—Arcade, Toledo, O., Nov. 27-2.
Robbins and Treman—Olympic, South Bend, Ind., Nov. 27-2.
Roberts, R. A.—Colonial, N. Y., Nov. 27-2.
Roberts and Balston—Huber's, N. Y., Nov. 27-2.
Roberts, Hayes and Roberts—H. and S., N. Y., Nov. 27-2.
Robinson, Ethel—Orph., Denver, Nov. 27-2.
Robson, Mrs. Susan—Orph., Denver, Nov. 27-2.
Roby, Mr. and Mrs.—Family, Butte, Mont., Nov. 27-2.
Rocher's Dags and Ponies—Poll's, Bridgeport, Conn., Nov. 27-2.
Rogers, Will—Keith's, Prov., Nov. 27-2.
Romer, Katie—Park, Worcester, Nov. 27-2.
Rosaire and Doretto—Keith's, Phila., Nov. 27-2.
Rosaires, The—Pastor's, N. Y., Nov. 27-2.
Ross and Goley—Haymarket, Eng., Nov. 27-2.
Ross Sisters—Olympic, Springfield, Ill., Nov. 27-2.
Ross's Horse—Columbia, St. Louis, Nov. 27-2.
Rusow, Charlie—Proctor's, Newark, N. J., Nov. 27-2.
Rusow Midgets—Proctor's, Newark, N. J., Nov. 27-2.
Russell and Dunbar—Lyric, Terre Haute, Ind., Nov. 27-2.
Russell and Lillie—H. and B., Bklyn., Nov. 27-2.
Russell and Lillie—H. and B., Bklyn., Nov. 27-2.
Russell, Bijou—Canterbury and Paragon, London, Eng., Nov. 27-2. Hippodrome, Margate, 4-9. Empire and Kingston, 11-16.
Russell, Lillian—Proctor's, Albany, N. Y., Nov. 27-2.
Russell, Phil and Carrie—Olympic, Chgo., Nov. 27-2.
Russell, Musical—Crystal, Loganport, Ind., Nov. 27-2.
RYAN, THOMAS J. AND MARY RICHFIELD—G. O. H., Indianapolis, Nov. 27-2. Columbia, Cincinnati, 3-9.
Ryder's Monkeys—Family, Butte, Mont., Nov. 27-2.
SABEL, JOSEPH—H. and B., Bklyn., Nov. 27-2.
Nor. 27-2. Empire, Hull, 4-9. Empire, Leeds, 11-16.
Sander, Paul—Proctor's, Albany, N. Y., Nov. 27-2.
Sankley Brothers—Olympic, Chgo., Nov. 27-2.
Santell—Chutes, Frisco, Nov. 27-2.
Sato, O. K.—Park, Worcester, Mass., Nov. 27-2.
Sawey Quartette—Keith's, Prov., Nov. 27-2.
Schultz's Dags—Huber's, N. Y., Nov. 27-2.
Scranton, The—Bijou, Lansing, Mich., Nov. 27-2.
Searer, George—Lyric, Lincoln, Neb., Nov. 27-2.
Seidman, Thelma—Toronto, Nov. 27-2.
Semon, Charles F.—Proctor's 58th St., Nov. 27-2.
Proctor's 125th St., 4-9.
Sera, Charles—Proctor's, Newark, N. J., Nov. 27-2.
Shattuck, Truly—Keith's, N. Y., Nov. 27-2.
Shedman's Dags and Monkeys—Pastor's, N. Y., Nov. 27-2.
Shepherd and Ward—Howard, Boston, Nov. 27-2.
Sherman and De Forrest—Trent, Trenton, N. J., Nov. 27-2.
Shetlands, Eight—Colonial, N. Y., Nov. 27-2.
Simon and Gardner—Park, Worcester, Mass., Nov. 27-2.
Sims, Recubie—Howard, Chgo., Nov. 27-2.
Slapowski, Madame—G. O. H., Pittsburgh, Nov. 27-2.
Smann Sing Hippo—Colonial, N. Y., Nov. 27-2.
Smirl and Keener—Poll's, Waterbury, Conn., Nov. 27-2.
Smothers, Addictum, Lynn, Mass., 4-9.
Smith, Aerial—Keith's, Yonkers, Nov. 27-2.
Smith and Campbell—Poll's, New Haven, Conn., Nov. 27-2.
SNYDER AND BUCKLEY—Orph., Bklyn., Nov. 27-2. Alhambra, 4-9.
Sobel and Brothers and Mack—Keith's, Boston, Nov. 27-2.
Sobel, Rose—Portland, Me., 4-9.
Spook Minstrels—Orph., Kansas City, Nov. 26-2.
Stahl, Rose—Hopkins', Louisville, Nov. 26-2. Columbia, Cincinnati, 3-9.
Staley and Birbeck—Keith's, Balto., Nov. 27-2.
Stanley and Allen—Palm, Cripple Creek, Col., Nov. 27-2.
Steeley, Doty and Coe—Moore's, Portland, Me., Nov. 27-2.
Stein, Eretto, Family—Krystal, Leipzig, Germany, 1-31.
Stemmer, Sallie—Garrick, Wilmington, Del., Nov. 27-2.
Stevens, Kitty—Arcade, Toledo, O., Nov. 27-2.
Stinson and Merton—Orph., Omaha, Nov. 27-2.
Strakowich, Avery—Poll's, Bridgeport, Conn., Nov. 27-2.
Stuart—Proctor's 125th St., Nov. 27-2.
Sully, Low—Shea's, Buffalo, Nov. 27-2.
Sully and Phelps—Bijou, Danville, Ill., Nov. 27-2.
Summers and Winters—Bijou, Wichita, Kan., Nov. 27-2.
Sunny South—Poll's, Hartford, Conn., Nov. 27-2.
Sylvano—Keith's, N. Y., Nov. 27-2. Keith's, Prov., 4-9.
Talbot and Rogers—Olympic, Chgo., Nov. 27-2.
Tally Ho Duo—Family, Hamilton, Pa., Nov. 27-2.
Tarbell, Billy—Haymarket, Chicago, Nov. 27-2.
Tarleton and Tarleton—National, Kansas City, Nov. 27-2.
Tegge and Daniels—Bennett's, London, Can., Nov. 27-2.
Tenley, Elmer—Keith's, Prov., Nov. 27-2.
Theopian Club—Keith's, Phila., Nov. 27-2.
Thompson's Elephants—Poll's, Springfield, Mass., Nov. 27-2.
Thorne, Mr. and Mrs. Harry—Alhambra, N. Y., 4-9.
Thorne and Carleton—Orph., New Orleans, Nov. 27-2.
Thum, Mrs. Gen. Tom—Family, Butte, Mont., Nov. 27-2.
Tolado and Price—Orph., Bklyn., Nov. 27-2.
Toomson Araba—Keith's, Prov., Nov. 27-2.
Topsy-Turvy Trio—Grand, Nov. 27-2.
Toby—Amphion, Bklyn., Nov. 27-2.
Toto—Victoria, N. Y., Nov. 27-2.
Trade, May—Keene's, Bklyn., Nov. 27-2.
Trainer, Clifford—Gennett, Richmond, Ind., Nov. 27-2.
Trolley Car Trio—Moore's, Portland, Me., Nov. 27-2.
Troughadours, Three—Majestic, Dallas, Tex., Nov. 27-2.
TRUENDELL, MRS. AND MRS. HOWARD—Marland, Balto., Nov. 27-2.
Tule—Bijou, Rockford, Ill., Nov. 27-2.
Tyce and Jermon—Proctor's, Troy, N. Y., Nov. 27-2.
Valmore and Horton—Empire, Johannesburg, S. A., Nov. 6-Dec. 16. Cape Town, 18-Jan. 27.
Valpen, The—Elite, Danvers, Ia., Nov. 27-2.
Van and Burdette—Howard, Boston, Nov. 27-2.
Van Blene, Auguste—Colonial, N. Y., Nov. 27-2.
Van, Billy—Alhambra, N. Y., Nov. 27-2.
Vance, Charles—Victoria, N. Y., Nov. 27-2.
Vamara, Eight—Shea's, Buffalo, Nov. 27-2. Shea's, Toronto, 3-9.
Vermette and Dionne—Hengler's, Glasgow, Scot., Nov. 27-9. Palace, Halifax, Eng., 11-16.
Vernell—Orph., Springfield, O., Nov. 27-2.
Vernon Troupe—Columbia, St. Louis, Nov. 27-2.
Vida, Mlle.—Howard, Chgo., Nov. 27-2. Olympic, South Bend, Ind., 4-9.
Village Choir—Keith's, Cleveland, Nov. 27-2. Temple, Detroit, 4-9.
Von Wenden Mirt—Hopkins', Louisville, Nov. 26-2.
Walden, Max—Shea's, Toronto, Nov. 27-2.
Walker, Aida—Overton—Orph., Bklyn., Nov. 27-2.
Walker, Dida—Haymarket, Chgo., Nov. 27-2.
Walkoway Troupe—Victoria, N. Y., Nov. 27-2.
Welsh and Willie—Bon Ton, Phila., Nov. 27-2.
Walters and Prouty—Keene's, Bklyn., Nov. 27-2.
Wartenberg Brothers—Orph., Denver, Nov. 27-2.
Washer Brothers—Bijou, Duquesne, Pa., Nov. 27-2.
Waterbury Brothers and Tenny—Proctor's, Albany, N. Y., Nov. 27-2.

Watson and Morrison—Victoria, N. Y., Nov. 27-2.
Watson, Hutchings and Edwards—Poll's, New Haven, Conn., Nov. 27-2.
Wayburn's Minstrel Misses—Proctor's 23d St., Nov. 27-2.
Webbs, Four—H. and B., Bklyn., Nov. 27-2.
Weiss Trio—Cook's, Rochester, N. Y., Nov. 27-2.
Wells, Lew—Columbia, St. Louis, Nov. 27-2.
Welsman, Four—Keith's, Prov., Nov. 27-2.
Westworth's Horse—G. O. H., Pittsburgh, Nov. 27-2.
Werden and Gladdish—Orph., Omaha, Nov. 27-2.
West and Hughes—Bon Ton, Phila., Nov. 27-2.
Westcott, Eva—Orph., Frisco, Nov. 26-9.
Weston, Al D.—Orph., Springfield, O., Nov. 27-2.
Whalen, George—A. and S., Boston, Nov. 27-2.
White, Ed and Rolla—Family, Mahanoy City, Pa., Nov. 27-2.
White and Grattan—G. O. H., Pittsburgh, Nov. 27-2.
White and Stuart—Proctor's, Newark, N. J., Nov. 27-2.
Whittle, W. E.—Academy, Scranton, Pa., 4-9.
Wichers, Three—Crystal, Denver, Nov. 27-2.
Wikoff, Irma—Bijou, Bay City, Mich., Nov. 27-2.
Wilber, Oliver—Crystal, Detroit, Indefinite.
WILLIAM MARSHALL—P. G. O. H., Indianapolis, Nov. 27-2.
Wilkes, Mattie—Tivoli, London, Eng., Nov. 6-30.
Williams, Gus—Proctor's 23d St., Nov. 27-2.
Williams and Hawthorne—Masonic, Louisville, Nov. 27-2.
Williams and Melburn—G. O. H., Indianapolis, Nov. 27-2.
Williams and Tucker—Shea's, Buffalo, Nov. 27-2.
Williams and Walker—Proctor's 23d St., Nov. 27-2.
Williams and Walker—Glee Club—H. and B., Bklyn., Nov. 27-2.
Wilson, Lizzie—Olympic, Chgo., Nov. 27-2.
Wilson Trio—Majestic, Waco, Tex., Nov. 27-2.
Windom, W. H.—Columbia, St. Louis, Nov. 27-2.
Winters, Winona—Haymarket, Chgo., Nov. 27-2.
Wood, Francis—Proctor's, Albany, N. Y., Nov. 27-2.
Wood and Ray—Keith's, Phila., Nov. 27-2. Chase's, Wash., 4-9.
Woodward, George and May—Hathaway's, New Bedford, Mass., Nov. 27-2.
Wordette, Estelle—Olympic, Chgo., Nov. 27-2.
World and Kingston—H. and B., Bklyn., Nov. 27-2.
World's Trio—Howard, Boston, Nov. 27-2.
Worms, The—Family, Sioux City, Nov. 27-2.
Wulfrum, Lucy—Family, Hamilton, Pa., Nov. 27-2.
Yale Trio—Howard, Chgo., Nov. 27-2. Olympic, South Bend, Ind., 4-9.
Yankee Doodle Boys—Shea's, Buffalo, Nov. 27-2.
Yeager and Yeager—Folies Bergere, Paris, France, 1-31.
Yeamans, Annie and Jennie—Chase's, Wash., Nov. 27-2.
Yoke Comedy Four—Keith's, Phila., Nov. 27-2.
Young and De Vole—Cook's, Rochester, N. Y., Nov. 27-2.
Young America Quintette—H. and B., Bklyn., Nov. 27-2.
Youness and Brooks—Pastor's, N. Y., Nov. 27-2.
YOUNG, LEE—Chase's, Wash., 4-9.
Zanciga, The—Eden Musee, N. Y., Nov. 27-Indefinite.
Zanciga and Vernon—Orph., Omaha, Nov. 27-2.
Zander—Orph., Springfield, O., Nov. 27-2.
Zimmerman, Willy—Alhambra, N. Y., Nov. 27-2.
Zingari Trio—Mohawk, Schenectady, N. Y., Nov. 27-2.
Zink, Adolph—H. and B., Bklyn., Nov. 27-2.
Ziska and King—Gotham, Bklyn., Nov. 27-2.

MATTERS OF FACT.

Phelps and Short, the authors of Saint Cecilia, the play awarded the prize in the Wheatcroft play contest, have written to Mrs. Wheatcroft a most appreciative letter. When it is borne in mind that all the plays in this contest were anonymously submitted and that the judges had no knowledge as to the authors, it is apparent that the selection was made upon the merits of the manuscripts submitted. The receipt received for the prize money is announced in the advertising columns of this Mirror.

Ernest Shipman is visiting the various Shipman attractions en route and reports them all doing well. He found When Knighthood Was in Flower playing capacity.

Kathleen Taylor, soubrette of The King of Tramps company, will be in the city for ten days securing new songs for her specialty and music for a double specialty which she will produce in conjunction with R. S. Ewens, who is playing the title role. She will rejoin the company in Birmingham, N. Y., Dec. 7.

Mrs. E. L. Fernandez has opened a branch in London, which will be in charge of C. St. John Denton. All members of the profession while abroad are invited to make it their headquarters in the matter of mail and also to register for European engagements.

W. B. Watson, one of the well-known burlesque managers, writes to say that in his many years' managerial experience he has never enjoyed a more prosperous season with his Oriental, looked exclusively over the Empire circuit.

Jack E. Magee is playing the confidence man with the Yankee Doodle Girls and is receiving considerable praise for his original work in this character.

Adelaide Alexander, through her attorneys, Thompson and Warren, 45 Wall Street, this city, gives warning that she is the owner of The Typewriter Girl, and the only person authorized to permit its presentation.

Howard Wall has sold to Isabel Murphy his four-act comedy-drama, A Good Woman's Love. Miss Murphy will make a production of the play next season, touring the Southern, Western and Pacific Coast States.

The Dairy Farm is owned by Eleanor Merron, and if presented without proper authority offenders will be prosecuted under the copyright laws, which punish piracy.

Manager R. B. Coyle will buy out or allow liberal terms to attractions playing his house at Chatterbox, Pa.

Rehearsals for Raymond Gilbert's company have been called for Dec. 4, 5 and 6, at the Lyric Hall, Sixth Avenue and Forty-Second Street.

The Coal, Coke and Iron Circuit is made up of the principal theatres in that section, which is one of the best one-night-stand territories in the country. The towns are located in the prosperous sections of western Pennsylvania, eastern Ohio, Maryland and West Virginia. Harry Beeson, with offices at Unionville, Pa., is the booking representative, and can furnish consecutive time with but small jumps.

Elle Hest, who was featured with the Frank Rich Stock at Houston, Tex., last season, is at the head of the same company which is touring the larger cities in Texas. She is appearing as Carmen, Sapho, Camille, and other emotional roles.

Charles Orrin Cowles and Dorothy Alden are appearing in a dramatic comedy sketch, Jonathan's Courtship, which appears to please immensely.

The Loomer Opera House, Williamstown, Conn., is no longer in the hands of syndicate bookers. Manager J. H. Gray looking after his house in future. Good attractions of every description are wanted, and he can also get time at other Connecticut towns for worthy attractions.

Katherine Rober wants to locate a stock company in a city of at least 75,000 population. Miss Rober is thoroughly familiar with what is wanted, and capable of making a success of such an enterprise.

Adrie Ritchie, who is suffering from tonsillitis, is resting in Atlantic City. She expects to be able to resume work at Proctor's Fifty-eighth Street Dec. 11.

ENGAGEMENTS.

Edwin Brewster has been specially engaged by Robert Mantel to play the part of the Fool in Mr. Brady's production of King Lear at the Garden Theatre this week.

Lloyd A. Sabine, for the role of Joe Mayfield in At Cripple Creek.

Carrie Clarke Wood, for character roles with the Woodward Stock co., Omaha.

ARENA.

MARSHALL, TEX.—Campbell Brothers' Circus Nov. 23 pleased good crowds.

FLORENCE, S. C.—Van Amburg Circus Nov. 21 to crowded tents; performance good.

THOMASVILLE, GA.—Ringling Brothers' Circus Nov. 17 to crowded tents; excellent.

COLUMBUS, MISS.—Ringling Brothers' Circus Nov. 24.

VAUDEVILLE.

JACK NORWORTH

The College Boy

VAUDEVILLE.

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The Two American Beauties.

BAILEY and AUSTIN

(Formerly comedian, Bailey and Madison.) (Formerly comedian, Tossing Austins.) Last week, Alhambra. Pastor's, this week.

WEEKS OF DECEMBER 11TH, 18TH AND 25TH OPEN.

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The Village Choir.

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

This week, Keith's, Cleveland. GLOVER WARE, Mgr. Address WM. JOSH DALY, care WM. MORRIS. Booked solid until June.

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BUSTER and JINGLES

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General Char. Com. Miss LeClair is the best I have ever seen. —Charlotte Thompson, S. F. Call.

INVITE OFFERS for NEXT SEASON

Miss Maggie LeClair received five encores. The audience simply had to hear her again and again, and pandemonium ensued until she appeared. —Seattle Times.

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May Belmont is singing "Keep a Little Cozy Corner in Your Heart for Me" and "Paddle Your Own Canoe."

Stuart Barnes, at the Alhambra, and Bruno and Russell, at Proctor's Twenty-third Street, last week met with instant favor. They are singing "Sympathy," the melody song with the short title and a whole lot of melody.

Several of the best known quartettes are featuring "Since Nellie Went Away," and the song looks like a winner.

Shepard and Ward are singing "The Leader of the German Band," published by the F. B. Haviland Publishing Company.

Thurmond Chattaway, composer of "Mandy Lee," "I've Grown So Used to You," "Little Black Me" and other successes, has signed to write exclusively for the New York Publishing House.

Beatie Clayton at Hammerstein's last week introduced for the first time a splendid love song by the prolific writers, Williams and Van Alstyne, entitled "Something Seems to Tell Me I'm in Love with You." This song is possessed of the qualities that assure success.

Three new original compositions have just been issued by the house of Harris. They are: "Sister," a stirring march-time soldier-love-story song; "Larry," an Irish ballad, and "Lovin' Henry," a coon song. Each one is a distinct novelty in its line.

Herman Wade, pianist, formerly with Mills and Von Tilser, is now connected with Charles K. Harris, and will be more than pleased to teach the Harris numbers at any time.

Charlotte Guyer-George, contralto, late of the Parsifal Opera company, and a soloist with Duns' Band, is now in vaudeville and is making a special feature of Charles K. Harris' new song, about to be issued, entitled "Dreaming Love, of You."

Blanche Ring, now appearing in His Honor the Mayor, in Chicago, recently introduced a new Irish song entitled "Eileen," which completely captivated the audience. Many of the critics made particular mention of this song, and if indications mean anything it is sure to be a popular success. "Eileen" was written for Miss Ring by Edwin S. Brill, who has given her exclusive rights for its use during the Chicago engagement.

The Vincent Bryan Music Company names many popular headliners in vaudeville and many well-known stars who are using their publications with much success. Montgomery and Stone are attracting much attention by their rendition of the new song, "Foot Ball," while the new coon song, "What's the Use of Knocking," has started out like a quick winner. Ed Carney, business-manager for this firm, reports that the sales on all of their publications has been very gratifying during the past few weeks.

Verne Armstrong's new song, "I Could Learn to Love You if You'd Let Me Try," has found favor with many well-known singers. It is a dainty song and one that appeals to the most fastidious.

Eugene Ellsworth has received many letters in praise of his new march song, "Only One Country, One Flag," which is being used extensively.

The dainty little song, "Danny," which has received so much praise, as sung by Jessie Mae Hall, now starring in The Street Singer, can now be used by all vocalists. Miss Hall was granted exclusive rights to the song for twelve weeks; the time having now elapsed, Leo Feist invites all singers who have waited for this song to send immediately for orchestrations.

Mills and Morris were presented with a floral heart at Poli's, New Haven, after they had finished singing "Keep a Little Cozy Corner in Your Heart for Me," which is published by the F. B. Haviland Publishing Company.

J. Aldrich Libbey's "You'll Want Some One to Love You When You're Old" is being sung by a number of artists, among whom are Charles H. Lawlor, Pierce and Opp, Mary Maddern, and Elizabeth Murray.

Nibbe and Bordoux, recently on the Keith circuit and at Hurlitz and Seamon's, New York, were the first to introduce Walter Jacobs' (Boston) latest coon song publication entitled "Eimaina." The Boston publisher thinks this number will be one of his leaders.

R. J. Jose is featuring "Since Nellie Went Away," "The Touch of Time," "Katy, Dear," and "Goodbye, My Soldier Lad," all of which are published by the New York Music Publishing House, 24 East Twenty-first Street.

Greene and Werner, who are very popular in vaudeville, appeared recently at Hammerstein's Theatre and won distinction for their clever rendition of Williams and Van Alstyne's coon song entitled "My Hindoo Man," also Kendis and Paley's novel number, "On a Crocodile."

The Noles, in vaudeville, who met with favor at the Howard, Boston, recently, continue to feature "My Dusky Rose" and "Hey, Mister Joshua," two popular successes published by Walter Jacobs, Boston.

Everett Penner, of Russell and Penner, has added "Keep a Little Cozy Corner in Your Heart for Me" to their act and reports great success.

A Madcap Princess has been one of the most successful of up-to-date comic operas, and as to the good quality of the music by Ludwig Englander thousands of delighted listeners can tes-

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The Chas. K. Harris Herald

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VOL. II.

NEW YORK, Dec. 2, 1905.

No. 21

You Can't Keep the Harris Ballads Down! Here They Are:

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 "WHY DON'T THEY PLAY WITH ME."—Another "Always in the Way."
 "SISTER."—The only real soldier song hit of the day.
 "THE RAG BAG MAN."—The most original novelty song success of the season.
 "LARRY."—The best Irish love song story written in years.
 "LOVIN' HENRY."—A new descriptive coon love song story. A sure fire hit.
 "CENTRAL, GIVE ME BACK MY DIME."—Joe E. Howard's wonderful song hit, now the talk of the world.

Professional copies for any of the above songs to recognized singers, with full orchestration in any key. Beautiful colored slides at Five Dollars (\$5.00) per set to all of the Harris' ballads, now ready.

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tify. The managers of the attraction were fortunate in securing as their star Sophie Brandt. Miss Brandt was the star of Princess Chic last season, and her personal triumph for fourteen weeks in London, a year or so ago, as leading soprano with The Prince of Pilsen, is known to every one. From all reports she is successful in the character of Mary Tudor in A Madcap Princess and is singing for the first time the complete score, as originally written by Mr. Englander. In many songs hitherto omitted the compass and brilliancy of her voice shows to splendid advantage. The successes of the piece are the "Cavalier Song," "Beautiful Isle of the Sea," "Madcap Princess," and "If You Were Mine Alone." The new numbers, "The Lovesick Maiden" and "Three Little Words," have lately been introduced by Miss Brandt and were received with such enthusiasm that they are now permanent fixtures in the programme. A complete tour of the South, where Miss Brandt is a favorite, has been booked by Claxton Willatch. Joseph W. Stern and Company are publishers of the music.

Burrows, Travis and company are singing Libby and West's march song, "A Soldier of Uncle Sam."

Adele Ritchie has been singing "Katy, Dear," at every performance, and it is considered one of her best numbers.

Spenser Kelly is using "Since Nellie Went Away" and "Katy, Dear," as his leaders with the West Minstrels. The choruses are sung by a double quartette with fine effect.

Sherman Coates, of Watermelon Trust fame, now with The Devil's Daughter company, introduced Allen's "My Dusky Rose" about six weeks ago and writes that its success has been phenomenal from the start and equal in every way to its companion, "By the Watermelon Vine."

Anna Laughlin, late of The Wizard of Oz and now in vaudeville, is singing "Won't You Take Me Home with You," written by Jean Lenox and Harry Sutton. Miss Laughlin considers this song one of the daintiest songs of the season.

No doubt every one knows "Keep a Little Cozy Corner in Your Heart for Me," the new song by Fitzgibbon, Morse and Drislane. "Just a Little Rocking Chair and You," proved a first-night hit at Keith's, Providence, R. I., where the writers introduced it, the audience insisting on hearing it several times.

The C. C. Pillsbury Company, of Minneapolis, recently sent out circular letters to professional singers reading as follows: "We do not pay singers for singing our songs. When we get out a song that is so worthless that singers should be hired to sing it, we will begin to do so. If we paid one we would pay all. It is unfair to our friends who are glad to sing our songs to pay others for doing so. We are aware that many publishers are paying singers, while they have others who are doing them more good whom they do not pay. We have seen a letter offering \$12 for singing one illustrated song one week. We have seen another offer to a burlesque manager of \$100 to take off our 'Jap from Tokyo,' and put on something else. We are printing only music that it will be a help to you to sing. We do all we can to help you in its rendition, but what money we have to pay out we pay to the trade and theatrical press to advertise you."

Laura Comstock and the Orpheus Trio at Pastor's recently scored with the popular ballad, "In Dear Old Georgia."

VAUDEVILLE JOTTINGS.

The costumes for the ballet of The Song of the Flowers in A Society Circus, the new musical extravaganza to be produced in the Hippodrome Dec. 11, were placed on exhibition in the glass compartments bordering the promenade last evening. They were designed by Alfredo Edoli, of Paris, and made by Landolf, of Paris, and Dorian, of this city. The flowers represented include the marguerite, lily, golden rod, cornflower, sunflower, rose, carnation, orchid, primrose, pansy and violet. Their approximate cost was \$150,000.

Owing to the extensive preparations for A Society Circus at the Hippodrome the Monday, Wednesday and Friday matinees will be omitted from now until Dec. 11 in order to give more time for rehearsals.

H. L. Marshall, of the Smith-Marshall Vaudeville co., which is touring in Minnesota, is a hustler who will probably be at the top of the heap some day. He dressed up the old story of the dog and the pipe that were thrown from a car window, and of how the dog came trotting up at the next station with the pipe in his mouth, and got it rifled in a Minnesota paper as an actual occurrence. Adelaide Marshall, of the co., who owns a white poodle, was made the heroine of the story, which was well put together.

William Wills, of Gilbert and Wills, has been playing Lord Abercrombie in Florida for the past few weeks and has received some excellent notices.

Dane H. Claudius, of Claudius and Scarlet, was on Nov. 20 made a member of Canadawaga Lodge, 294, F. and A. M.

Harry Hardy, contracting agent with the Ferreri Brothers' Shows has closed his season with that organization and is visiting his home, Piqua, O., for a few days. Ferreri Brothers' Shows during the past summer covered the State of Ohio, Indiana, Illinois, Wisconsin, Minnesota and Manitoba, Can. The

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By Jerome and Schwartz.

IN DEAR OLD GEORGIA

By Williams and Van Alstyne.

SYMPATHY

By Kendis and Paley.

SILVER HEELS

By Moret and O'Dea.

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WHAT'S THE USE OF KNOCKING?

Chorus of the new coon song by Bryan and Edwards.
 What's the use of knockin' when a man is down?
 If he's down ain't that enough?
 What's the use of bein' rough?
 Tell all that's good about him if you will.
 If you cannot praise him, then you ought to keep still.
 Have a little pity for the one who falls.
 There's too many hammer throwers round.
 Lay your hammer on the self, you may need
 a boost yourself.
 What's the use of knockin' when a man is down?

Also the sure fire hits, "Right in This Old Town" (topical), "Out in An Automobile" (Waltz-song by Vincent Bryan and George Evans), "G. O. P." (comic), "Good Bye, Maggie May" (March song). Call or write.

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Best song since "Violeta." Sung in "Sergeant Blue."

When The Harvest Moon is
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Jessie Mae Hall, the doll comedienne starring in the Street Singer, has been praised by the Press in every city she has appeared, for her clever rendition of "Danny," "Rosie," "My Sun-Burnt Lily" and "I won't play unless you coax me."

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weather during the entire tour was most favorable, the co. having lost only one day on account of rain. The season was one of the most successful ever enjoyed by the organization.

Charles Orrin Cowles and Dorothy Alden gave a trial performance on Thursday afternoon last of a rural sketch called Jonathan's Courtship, written by Howard F. Taylor. Elaborate preparations had been made for the event, and special scenery and properties were used. The characters are a young countryman and a girl, and the comedy of the piece deals with the efforts of the maiden to bring the youth to the proposing point. In spite of the fact that the sketch was put on at the supper hour, with a very small audience in front, and that the performers were laboring under great difficulties, they gave a very smooth performance.

The O'Meara Sisters were added to the bill at the Hippodrome last week and made a good impression with their performance on the tight wire.

Harry R. Hayward informs The Mirror that Hayward and Hayward dissolved partnership with Harry Holman Nov. 14 and that arrangements have been made with Charles Farrell to do the blackface comedy part in the sketch, Marriage is Sublime, which is

being successfully presented with the Miss New York, Jr., Burlesquers.

Louise Arnot reports that she and Tom Gunn are meeting with success in the Irish comedietta, Hogan's Luck, which was seen at Pastor's, in this city, last season.

Smoking will hereafter be permitted in the balcony of Proctor's Fifty-eighth Street house. Percy Williams has found this feature of his various theatres an excellent one, and the East Siders who patronize Mr. Proctor's theatre, who are fond of a smoke while witnessing a performance, will undoubtedly appreciate the innovation.

The New York Camps of the Modern Woodmen of America gave a vaudeville entertainment at Lexington Opera House on Friday evening last. The artists were Billy Helms, Maple Leaf Sisters, E. K. Murphy, Alhambra Quartette, Joe Mackey, Manhattan Duo, Barr and Evans, and Le Vine and Page.

Oscar Hammerstein called from Europe on Saturday for New York. It is said that his trip abroad was for the purpose of getting ideas for the entertainment to be offered at his new Coliseum on West Thirty-fourth Street, which is expected to be ready for opening in March.

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For 70 Years a Household Remedy

M. CHILDRON, JR., (mgr.): Frank Rich Stock co. Nov. 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 1906. **Wife of a Day in New York.** The Gambler's Wife. Under the Magnolia. A Wife's Peril. And a Tennessee Girl. Olympia Opera co. in The Telephone Girl 22. **Sowing the Wind 25.**

DALLAS-OPERA HOUSE (George Anny, mgr.): The College Widow Nov. 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 1906. **Delighted with Dorothy Tennant.** Ramona 17 to good house. Woodland 20. 21. Buster Brown 22. 23. Sowing the Wind 25. **ITEM:** Miss Tennant, of the College Widow co., was the guest of two dinner parties given by schoolmates here.

DENISON-OPERA HOUSE (J. H. Gardner, mgr.): County Chairman Nov. 13, pleasing capacity. Virginia Calhoun in Ramona 14 failed to appear. Joseph De Grasse in Richelieu 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 1906. **Appreciative audience.** Guy Carlton Lee at XXI Club Lecture. Albert Taylor Stock co. 21-27.

HOUSTON-THEATRE (M. C. Michael, mgr.): Shepard's moving pictures Nov. 13; poor business. Sowing the Wind 14, 15; good co.; good performance and business. The Little Outcast 17; good business. Human Hearts 18; fair house. The County Chairman 20, 21. Woodland 25; matinee only.

TEXARKANA-GRAND (Kehrich Brothers and Coleman, mgr.): Josh Perkins Nov. 18; good house. Herald Square Opera co. 20. A Bunch of Keys 22. Harry Beresford in The Woman Hater 27. Sowing the Wind 28. Dora Thorne 30.

PALESTINE-TEMPLE OPERA HOUSE (W. E. Swift, lessee and mgr.): Fra Diavolo 16 to fair house; fine co.; good voices, and pleased all who attended. Randolph's moving pictures 20, 21. Gertrude being co. week of 27. Donnelly and Hatfield's Minstrels 6.

PORT WORTH-GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): The County Chairman Nov. 15 to well filled houses; pleased. The College Widow 17 to 18. R. O.; delighted. **ITEM:** New Majestic, vaudeville co. will open 27.

SULPHUR SPRINGS-MAIN STREET OPERA HOUSE (J. B. Thomas, mgr.): The Beggar Prince co. in Fra Diavolo Nov. 13; business light. **ITEM:** Martin G. Miller, Jr., resigned, and J. B. Thomas is his successor.

MARSHALL-OPERA HOUSE (Joseph Drake, lessee and mgr.): Randolph's moving pictures Nov. 12, 13; good business; satisfaction. Shepard's moving pictures 21.

SHERMAN-OPERA HOUSE (M. L. Sarason, mgr.): County Chairman Nov. 14; fair business; and once well pleased. Albert Taylor co. in repertoire at popular prices 15-18; moderate business.

CORSCANA-MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Over Niagara Falls Nov. 15; small satisfied house. Buster Brown 17; large house. The Telephone Girl 20. A Little Outcast 22.

COMANCHE-OPERA HOUSE (Smith and Har- rison, mgr.): Richelieu Nov. 23. Albert Taylor Com- bination 24, 25. Pablo Romani 12. Little Outcast 18. Spooner Dramatic co. 25-31.

BONHAM-STEEGER OPERA HOUSE (J. F. Far- rier, Jr., mgr.): Ramona Nov. 18 failed to appear. Harry Beresford 22 canceled.

TAYLOR-OPERA HOUSE (F. E. Carradine, mgr.): Lon Jackson in Who is Who Nov. 16; good business; co. fair. A Little Outcast 24.

GREENVILLE-KING OPERA HOUSE (Walter Bean, mgr.): Joseph De Grasse in Richelieu Nov. 14 pleased a large audience.

BRENNHAM-GRAND (Alex Simon, mgr.): Sowing the Wind Nov. 17; fine, to good house. Charles Hanford 11.

CLEBURNE-BROWN'S OPERA HOUSE (J. C. Brown, mgr.): The Albert Stock co. Nov. 15, 16; good to crowded houses both nights.

GALVESTON-GRAND (Fred G. Wels, mgr.): Little Outcast Nov. 19; good business. County Chair- man 22, 23. Woodland 24. Trip to Egypt 26.

TEMPLE-EXCHANGE OPERA HOUSE (James Ridd, mgr.): Britt-Nelson Fight (moving pictures) Nov. 16; good to medium house.

WINNETT-OPERA HOUSE (H. W. Warden, mgr.): Charles Hanford Nov. 23. Donnelly and Hatfield 28. Human Hearts 4. Trip to Egypt 7.

UTAH.

PARK CITY-DEWEY THEATRE (F. J. Mc- Laughlin, mgr.): A Jolly American Tramp Nov. 20. Marriage of Kitty 24. Ion Yonson 28.

VERMONT.

BENNINGTON-OPERA HOUSE (C. A. Wood and Co., mgrs.): James O'Neill in Monte Cristo Nov. 21; good production; fair business. Human Hearts 14. **LIBRARY HALL THEATRE** (Ayres and Hut- chinson, mgrs.): Shepard's moving pictures 24, 25. Feathers Comedy 4.

BARRE-OPERA HOUSE (Fox and Eaton, mgrs.): John E. Hoban, rva, mgr.; Herald Square moving picture co. Nov. 18; satisfied good business. The Gay Matinee Girl 28. **HALE'S** (W. W. La- point, mgr.): Business. Yankee Consul Nov. 21. James O'Neill 2. The Two Sisters 4.

BRATTLEBORO-AUDITORIUM (George E. Fox, mgr.): Buster Brown Nov. 18, matinee and evening; good business; pleased. The Middleman (Louis Russell) 21 satisfied a fair house. The Gay Matinee Girl 25.

RUTLAND-OPERA HOUSE (Boyle and Breh- mer, lessees): Tracy the Outlaw Nov. 22 to S. R. O. James O'Neill in Monte Cristo 29.

VIRGINIA.

RICHMOND-ACADEMY (Charles I. McKee, mgr.): Paul Gilmore Nov. 15, 16, in Captain Debon- naire; co. and business good. A Message from Mars 17, 18; splendid, to big business. Iker and Aber 24. Robin Hood 25. **BIJOU** (Charles I. McKee, mgr.): The Four Mortons in Breaking into Society 20-23 pleased big business; good. The Fortune Teller 27-2.

STANTON-REVERLEY (Barkman and Shultz, mgrs.): Message from Mars Nov. 15; splendid performance to fair business. Fortune Teller 17; good performance and business. Orla Skinner in His Grace de Grammont 18 delighted; business good. A Pair of Fists 21.

NORFOLK-ACADEMY (Otto Wells, mgr.): Paul Gilmore in Captain Debonnaire Nov. 17, 18; excellent performance; business good. A Message from Mars 20; well pleased audience; good performance. Robin Hood Opera co. 22. **GRAND** (J. Joe Le Fancher, mgr.): The Fortune Teller 20-23. The Beauty Doctor 26-2.

PETERSBURG-ACADEMY (Charles A. Bass, mgr.): The National Stock co. Nov. 13-18 in The Queen of Hearts. Dad's Girl. At Sandy Cove. The Golden Giant Mine. The Shadows of Sin. Little Nugget. and Jesse James were good satisfaction to fair business.

NEWPORT NEWS-ACADEMY (G. B. A. Booker, mgr.): Arnold Stock co. Nov. 14-18; performance and business good. Carlotta and co. 20, 21 to fair returns. Robin Hood 22; excellent performance; good attendance. Al. H. Wilson 2.

HARRISONBURG-ASSEMBLY HALL (W. A. Brathwaite, mgr.): Mabel Palmer in At Coney Corners Nov. 15 pleased a well filled house. Pickings from Puck 18 failed to appear. Unwritten Law 24. Sophia Bradford 4, 5.

WINCHESTER-AUDITORIUM (H. L. Wood, mgr.): Fortune Teller Nov. 16; excellent co.; fair business. Smith's moving pictures 20, 30. **ITEM:** Manager Wood was elected Police Judge, receiving all but eighty-five votes for the entire city.

ROANOKE-ACADEMY (Harry Bernstein, mgr.): Billy Clifford in A Jolly Baron Nov. 21 pleased two good houses. Well's Band 22. Pickings from Puck 23. A Pair of Fists 24. Al. H. Wilson in A German Gypsy 28. The Arnold Stock co. week of 27.

WASHINGTON.

TACOMA-THEATRE (Cal Hellig, mgr.): Ghosts Nov. 17, 18. **SAVOY** (Charles W. York, mgr.): London Gaiety Girls all week. **STAR** (Dean B. Worley, mgr.): My Lady Nell 12, matinee and night. The New South Monday and all week. **ORPHEUM:** Yordy the Hypnotist 12, matinee and night. Prince of Lairs Monday and all the week. **GRAND and CRYSTAL:** Vaudeville week 12-18.

SPOKANE-THEATRE (Joseph Petrich, mgr.): Puck from Paris Nov. 18, 19; fair performance; good business. **AUDITORIUM** (Harry C. Hayward, mgr.): Jessie Shirley co. (stock) in A Bachelor's Homecoming; crowded houses.

COLFAX-RIDGEWAY THEATRE (Lennox and Larkins, mgrs.): Why Women Sin Nov. 15, with Bernice Howard in the leading role, to fair business; audience well pleased. Iken's Ghosts 29. A Human Slave 4.

NORTH YAKIMA-THEATRE (Fred S. Schae- fer, mgr.): Puck from Paris Nov. 17; good co. and business. Arizona 21. Missouri Girl 24. Human Slave 28. Andrew Mack 1.

WALLA WALLA-KEYLOR GRAND (J. B. Catron, mgr.): Roselle Knott Nov. 18 in When Knight- hood Was in Flower; excellent, to S. R. O.

BELLINGHAM-ROCK'S THEATRE (A. C. Senker, mgr.): The McSwain co. week commencing Nov. 16.

WEST VIRGINIA.

PARKERSBURG-CAMDEN (L. M. Lucha, mgr.): Richard Carle in The Mayor of Tokio Nov. 20; good to big house. Parsifal 27. The Gentleman Burglar 30. **AUDITORIUM** (W. E. Kenner, mgr.): Kirk Brown 13-18; good co. and business. The Kirk-Urban co. 20-25; good, large houses. Plays

first half week: The Stepmother. Her Mad Marriage and A Man Without a Country. Rosabelle Leslie 27-2.

CLARKSBURG-GRAND (Robinson and Feinler, mgrs.): Fortune Teller Nov. 11 pleased two good houses. Four Hunters in Foot House 18; fair, to S. R. O. Stetson's U. T. C. 18; S. R. O. matinee and night. Mummy and the Humming Bird 30; good performance to fair business. Two Little Waifs 22. Vogel's Minstrels 25. Parsifal 30.

WHEELING-COURT THEATRE (E. R. Franks- brim, mgr.): Weber's all star co. Nov. 20; S. R. O. Viola Allen 21; house sold out early. Stetson's U. T. C. 25. Blanche Walsh 28. Parsifal 29. Creston Clarke 30. **GRAND** (Charles A. Feinler, mgr.): Paris by Night 20-22; S. R. O. House of Mystery 23-25. Irene Myers co. 27-2.

HUNTINGTON-THEATRE (C. C. Beeber, own- er and mgr.): Isle of Bong Bong Nov. 14; excellent co. and performance to good business. U. T. C. 15 pleased good house. Joseph and William W. Jefferson in The Rivals 20. Little Duckies 22. Parsifal 24. Well's Band 27. The Unwritten Law 28.

CHARLESTON-BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Parsifal Nov. 23. Well's band 25. Fremont Stock co. 27-2. Quincy Adams Sawyer 9. Al. G. Field 11. Banffrow 12-17. Chaperons 20. Creston Clarke 27. Eden Holden 29.

MARTINSBURG-CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Whitney Brothers' Quartette 20; small house; pleased. Heart of Ireland 22; small house; poor performance. A Royal Slave 25. Two Little Waifs 27. The Clay Baker 29. Parsifal 2.

FAIRMONT-GRAND (E. F. Hartley, mgr.): Stetson's U. T. C. Nov. 17 packed two houses. A Royal Slave 19; two good houses; fair co. Vogel's Minstrels 23. Citizen's Band Concert 28 (local). Parsifal 1. Phil Fout 2.

BLUEFIELD-ELKS OPERA HOUSE (S. H. Joffee, mgr.): Billy Clifford in A Jolly Baron Nov. 22; most pleased house this season. West and Vokes 23. Robin Hood 28. The Unwritten Law 30.

WESTON-CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): A Royal Slave Nov. 21 pleased good business.

WISCONSIN.

OSHKOSH-GRAND (J. E. Williams, mgr.): Mildred Holland in The Triumph of an Empress Nov. 16; good house and performance. Madame Modjeska 18; two good houses. When Women Love 19; crowded house matinee and night. The White Stock co. 20-23 opened with The Secret Dispatch to crowded house. Blanche Walsh in The Woman in the Case 24.

MARINETTE-SOOTH OPERA HOUSE (William Steine, mgr.): Britt-Nelson fight pictures Nov. 19 satisfied good business. Mildred Holland 20; excellent performance; good house. West's Minstrels 26. Howe's moving pictures 29. Shooting the Chutes 4. Gorton's Minstrels 7.

SHEBOYGAN-OPERA HOUSE (W. H. Stod- dard, mgr.): White's Stock co. week Nov. 12-18. Plays: Secret Dispatch, Golden Giant Mine, Struck Gas, 'Way Down South, Lady Audley's Secret, What is Which? Porter J. White's co. in Faust 19; good business. West's Minstrels 25.

KENOSHA-RODDE OPERA HOUSE (Joe Rhode, mgr.): Land of Nod Nov. 19 to big business. S. R. O.; excellent. North Brothers' co. week 26. **BIJOU** (F. J. O'Brien, mgr.): Vaudeville daily to big business.

JANESVILLE-MYERS GRAND (Peter L. Myers, mgr.): Uncle Sam's Hunkies Nov. 18; fair to light house. Britt-Nelson pictures 20, 21; fine. Why Girls Leave Home 23. Shooting the Chutes 25. An Aristocratic Tramp 29. Alice in Wonderland (local) 1, 2.

SUPERIOR-GRAND (C. A. Marshall, mgr.): The Woman in the Case Nov. 20. In the Bishop's Carriage 21. Madame Helena Modjeska 25. The Tenderfoot 27. Mildred Holland in The Triumph of an Empress 28.

PORTAGE-OPERA HOUSE (A. H. Carnegie, mgr.): Passion Play pictures, auspices of the local Acad. of Elocution, Nov. 17 pleased fair sized house. Moving pictures of Britt and Nelson fight 22. An Aristocratic Tramp 23.

RHINELANDER-GRAND (Charles Mangerson, mgr.): Frank E. Long co. week of Nov. 20, opening to S. R. O.; good satisfaction. Play Lost and Won. Tuesday. Nature's Noblemen to large house. Bryant and Swain's Vaudeville 29. Shooting the Chutes 7.

MADISON-FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Porter J. White's Faust Nov. 18 drew a fairly good house and gave a good performance. Lady Teasle 20. The Woman in the Case 23. Shoot- ing the Chutes 27. Robert Edison 28. Holy City 30.

BELOIT-WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): An Aristocratic Tramp Nov. 27. Alice in Wonderland 29-30. Cleveland Lady Orches- tra 1. John Griffith 2. U. T. C. 6. The Hustler 8.

POND DU LAC-CRESCENT OPERA HOUSE (F. B. Haber, mgr.): Yankee Consul Nov. 23. Alice in Wonderland 25. White Stock co. week of 27. Y. M. C. A. lecture course, Dooliver, 24, canceled.

MERRILL-BADGER OPERA HOUSE (F. M. Gibson, mgr.): Frank E. Long co. Nov. 13-18; good co. and business. West's Big Jubilee Minstrels 29. Holy City 6.

RACINE-BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Holden Brothers in The Forbidden Mar- riage Nov. 19; large audience; satisfied. Porter J. White's Faust 20; large business; pleased.

EAU CLAIRE-CLARET Opera House (J. E. Mac- nam, mgr.): Grace Van Strudford in Lady Teasle Nov. 21 gave good satisfaction to a full house. The Girl and the Bandit 23.

ASHLAND-GRAND (W. T. Seeger, mgr.): The Woman in the Case Nov. 16; good, to a fair house. F. E. Long co. 27-2.

STEVENS POINT-GRAND (R. B. Johnson, mgr.): When Women Love Nov. 22. The Holy City 1.

WYOMING.

CHEYENNE-CAPITOL AVENUE (Stahle and Fuller, lessees and mgrs.): Carleton Opera co. 24 in When Johnny Comes Marching Home. 'Way Down East 25. The Eternal City 8. Under Southern Skies 11. **ITEM:** Frederick Wards gave Shakespearean recital, auspices of Cheyenne Lodge, No. 689, 30.

LARAMIE-OPERA HOUSE (H. E. Beck, mgr.): Wyoming Nov. 8 canceled. Hand of Man 28 canceled. Adams Comedians 27-30 canceled. **ITEM:** The business has been double that of last year.

CANADA.

LONDON, CAN.-GRAND (John E. Turton, mgr.): Slaves of the Mine Nov. 17, 18; good to light attendance. The Crossing 20; splendid performance to disappointingly small audience. Professor E. K. Crocker's educated horses 21-25 are only drawing light business, but deserve better. The Shadow Be- hind the Throne 29.

ST. JOHN, N. B.-OPERA HOUSE (A. O. Skin- ner, mgr.): The W. S. Barkins' Stock opened its re- turn week auspiciously Nov. 20 with Because She Loved Him So; large and well pleased house. Dark- est Russia is the underline for 22. **YORK** (R. J. Armstrong, mgr.): Wrestling match 21. George Schnable vs. Young Hackschmidt 22.

ST. CATHERINES-GRAND (C. H. Wilson, mgr.): Empire Stock co. opened week Nov. 20 to good business in The Fatal Scar; capable co. The Shadow Behind the Throne 27. Guy Bros. Minstrels 2. **ITEM:** Arthur Morehead (Platt) (local) made his first ap- pearance with Empire Stock co. and delighted his ad- mirers.

BRANTFORD, ONT.-STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Stoddard Stock co. Nov. 15-18 to very good business. Slaves of the Mine 21; fair house and performance. Shadow Be- hind the Throne 28.

CHATHAM, ONT.-GRAND (F. H. Brisco, mgr.): Rose Cochran Nov. 14 pleased good business. Guy Brothers' Minstrels 17; fine, to large house. Slaves of the Mine 25. **ITEM:** Our electric railway will help business.

OTTAWA, ONT.-RUSSELL (P. Gorman, mgr.): The Crossing Nov. 24, 25. **GRAND** (R. J. Bird- whistle, mgr.): Merritt and Pritchard's Biograph co. week 20; fair performance and business.

PETERBOROUGH, ONT.-GRAND (R. H. Bradburn, mgr.): The Yankee Consul opened our new Grand Opera House Nov. 13; delighted; packed house. The Crossing 22.

ST. THOMAS, ONT.-GRAND (D. McIntyre, mgr.): Rose Cochran in The Duke of Killcrankie Nov. 14 delighted good business. Guy Brothers' Min- strels 21. Mr. Key's Recital (local) 23.

QUEBEC, QUE.-AUDITORIUM (F. X. Kor- man, mgr.): The Quebec Symphony Orchestra Nov. 29; concert; large audience pleased. Paul Caseneuve co. 27-2. Sarah Bernhardt 4, 5.

WINNIPEG, MAN.-THEATRE (C. P. Walker, mgr.): Madame Adelaide Hermann Nov. 23-25. York State Folks 27, 28. Sultan of Sulu 30-2. Why Wom- en Sin 4. West's Minstrels 5, 6.

PETROLIA-VICTORIA OPERA HOUSE (Dun- lap and Hutchcroft, mgrs.): The Sign of the Four 13; the Edward E. Rice co.; excellent; pleased fair house.

STRATFORD, ONT.-ALBERT THEATRE (Al- bert Brandenberger, sole prop. and mgr.): Empire Stock co. week Nov. 27. Crocker's educated horses 4.

SHERBROOKE, QUE.-CLEMENT (F. M. Clement, mgr.): Kirk-Urban co. Nov. 12-16; excellent co.; good business.

BERLIN, ONT.-OPERA HOUSE (Frank Ford, mgr.): Marks Brothers Nov. 20-23; fair co.; good busi- ness. The Black Flag 20. Streets of New York 21.

LINDSAY-ACADEMY (Thos. Sadler, mgr.): Lindsay Minstrels (local) 4.

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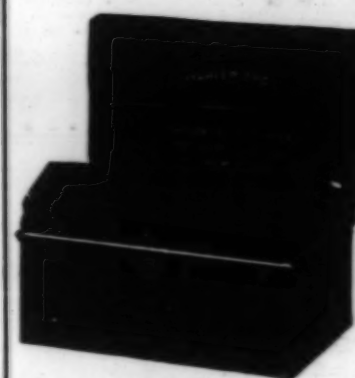
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